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PERIODICAL

A Public Relations Approach to Strings, Orchestras Outlined

R. W. Johnson*

Music is a fundamental part of the otal school program, and it is signifi- ant to add that there is virtually com- lete agreement on this subject among chool administrators, music educators, usic teachers, and the lay public. The ase in point is, "What constitutes a omplete music program?" There seems be a wide divergence of opinion here. ut in reality the issue is resolved into vo general classifications, "theory and ractice." The division is of course tificial; the issues are not new; and e arbitrary division imposed by the uthor, is not peculiar to the area of usic alone. It is apparent in other reas of the curriculum too.

The "theorists" would like to see all spects of a program receive equal em- hasis. In music this would mean equal mphasis given by the school to the evelopment of orchestra, band, and ocal music programs. This of course not always the outcome for those ersons who are inclined to feel practi- l argue that money, time, personnel nd space cannot be justified in terms (1) the size of the school, and (2) e public interest and support of or- estra programs.

In order to gain insight into this oblem in the area of music the opin- ns of a number of people were sought this subject. This survey included llege music majors, who were prepar- g to teach music; established music achers; school administrators; school oard members; and parents. The fol- wing attitudes seemed to be basic.

Music personnel, in general, feel that band is more easily developed than an chestra due to the sheer number of ayers and the wide variety of instru- ents involved. A larger organization d broader instrumentation is appar- tly deemed necessary by many in

(Continued on page 2)

String Teacher-of-the-Year To Be Announced At Convention

Good Music and Discussion Features of 1961 Program

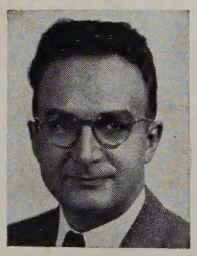
Philadelphia Symphony To Play

The answer to the question as to who is to be honored by the American String Teachers Association as the String Teacher of the Year will be revealed on the opening day of the ASTA-MTNA Convention at the Sheraton Hotel in Philadelphia on Sunday, February 26, during the ASTA Reception in the Hall of Flags. Previous artist-teachers honored by ASTA are Louis Persinger and Joseph Szigeti.

In addition to the open rehearsal of the Philadelphia Symphony Orchestra and the annual ASTA business meeting there will be six sessions devoted to String Sectionals. The sessions were arranged jointly by the American String Teachers Association and the String Committee of the Music Teachers National Association under the leadership of the ASTA president Gerald H. Doty of Montana State University and Chairman of the MTNA String Committee Bernard Fischer of the Cosmopolitan School of Music of Chicago.

Doty

During the four full days of meetings many significant musical events will take place. A viola recital will be played by Harold Klatz of Northwestern University. The Iowa String Quartet, the Kennedy Family String Quartet, George Lucktenberg, Harpsichordist, Peter Farrell, Viola da gambist, and Samuel Gardner, Violinist, will provide "Artistic Variations" from the discussions, reports, business meeting and demonstrations scheduled.



Fisher

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Public Relations . . .

order to properly interpret and reproduce in balance and quality most orchestral scores. Most persons queried set the minimum concert orchestra number at eighty instruments and the minimum band number at forty. This alone is a substantial difference, but it was also pointed out that this is one of the reasons school administrators and boards of education do not wholeheartedly support string programs. Secondly, parents, too, feel reluctant not only to purchase but hesitate to urge their children to study orchestra related instruments. This reason further reinforces the first for school officials frequently do not feel that they can justify including an orchestra in the school music program, nor can the instruments be made available for use to the students through school funds. The cycle of rationalization is completed and the capstone added, when it is pointed out that parents use the school's policy as a basis for forming their attitudes concerning the relative merit of orchestra and string groups as a featured part of the school curriculum.

The consensus of opinions presented thus far are opportune targets (and rightly so) for the critics of today's school programs. Schools that do not offer a complete educational program because of their small enrollment, or limited course offering not only handicap the students whom they serve, but deprive the society of the cultural achievement which they should promote. Enlarging any area of the curriculum to the extent that one area deemphasizes or causes the exclusion of another is not only administratively unsound, but is indefensible.

Previously expressed opinions, though admittedly unsound, are beneficial since they serve to focus our thinking upon the basic issue, and that is—these conditions exist because they are unopposed or tolerated. If the lay public is apathetic in supporting orchestral programs it is due more perhaps to their lack of understanding and appreciation rather than rationalized standards imposed by school size, money, time, personnel and space. This condition can and will be corrected when we exert constructive leadership.

Leadership in this instance requires a directed effort in elevating the position of orchestra programs by raising the level of lay appreciation and understanding of orchestra music in general. If justification of this statement is necessary; let us review the role of orchestra music in past societies and cultures. Orchestra music was an integral part of the culture because music was understood and appreciated by all levels of society. Orchestra music then performed a vital role in the lives of people. It was a medium used by composers not only to reflect their creative ability, but to develop in people a sensitivity to the social, political, religious, and even the economic conditions confronting the society. It was therefore a means of mass communication as well as esthetic fulfillment.

Today this function has changed. It is not the medium of communication that it was in the original sense, but its chief value now stems as an avenue to culture.

Orchestra and string music has survived where other forms have not. It brings to us something of the best of the past; it furnishes us with an insight into societies, their problems and achievements; and it provides us with an understanding of the people. Only orchestra and string music (to date) have had lasting qualities.

Society has exhibited certain characteristics. One is the vacillation of public opinion. Much as a pendulum passing through an arc in space from one limit to another—society lends strong emphasis for a time then deemphasizes the same feature at a later date. This certainly has held true as far as orchestral programs and school curriculums have been concerned. Whether this pendulum action of opinion is good or bad is not the question. It still remains that schools must grant equal status to all areas of the curriculum and thereby offer a complete program of education.

Leadership in the field of music must push orchestra and string programs to the fore. Such leadership should appeal not only to individual interests, but to group interest as well, and in this way attempt to raise cultural standards. In short this leadership must be creative. It may require different instrumentation, composition and re-writing, and probably a reorientation of standards and traditional thinking before that illusive quality is reached which causes an apathetic public to respond and support wholeheartedly orchestra and string programs.

Music leadership (collectively) should make a thorough study of both the immediate and the long term needs of music education in our society. They should also make a full-fledged study of the most defensible program of meeting those needs. They (music leadership) then should carry out a public relations program which will give the people in each instance a down-to-earth, honest, straightforward understanding of (1) the nature of the present program, (2) the problems that stand in the way of a better program, and (3) how these problems may be solved.

Subsequent articles by Dr. Johnson will cover such points as, (1) Starting a music program, (2) Strategy based on the application of effective public relations techniques, and (3) A case history.

Dr. Robert W. Johnson, a member of education faculty of Mankato State College, is singularly qualified to address string teachers. His interest in strings has been life-long and he has participated as string bass player in orchestras throughout his student years and later in community orchestras. Dr. Johnson's wife is a violinist. He was a successful public school administrator before becoming a college teacher. He has taught college courses in industrial public relations as well as education and frequently serves in the capacity of a consultant. In his master's thesis he researched the public relation processes governing the introduction of a new program of industrial arts, library and music in a public school system. His doctoral dissertation was on the development of a Public Relations Standard and Evaluation Score Card for Schools.

Canadian ASTA Member Plays For Mentally Ill

Joe Lichstein and his trio have been receiving unexpected yet satisfying dividends from their appearances at the Saskatchewan Hospital Weyburn at Regina, Canada. A story in the Saskatchewan Health Newsletter tells how concerts of familiar music have provided more than just entertainment for the mentally ill.

Mr. Lichstein has observed that the patients in the Weyburn Hospital are most attentive and appreciative and respond to the familiar tunes like Victor

Herbert's "Ah! Sweet Mystery of Life." The superintendent of the hospital, Dr. Humphery Osmong says, "These concerts, so generously provided, are valuable and enjoyable." "I know," he continues, "that Mr. Lichstein and his associates are particularly appreciated." The members of the Regina Salon Trio are Joe Lichstein, violin; Leola M. Mars, pianist and Jesse Hallsworth, cellist.

"There are many ways in which voluntary service supports the official and other health programs," Dr. F. B. Roth, deputy minister of public health, has pointed out. "Musical artists not only show the community's interest in the welfare of the disabled but, as in the instance at Weyburn, have demonstrated the value of music in hearing. This is just as valuable as the work of volunteers who have demonstrated the importance of visiting, of mail and remembrances at Christmas, of occupational and recreational therapy, and many other such activities," Dr. Roth commented.

Who Should Change Musical Tastes?

JAMES PAUL KENNEDY*

We literally live to the accompaniment of organized sound—at the supermarket, Strauss Waltzes are piped through loud-speakers; in department stores, Tchaikovsky symphonies are played through hi-fi amplifiers; a nickel plays your favorite lovesick ditty at the hamburger joint (also will pay the rent, utilities, and up to $100 per month for the proprietor); disk jockeys awake you on the alarm clock programs; television productions and movies have up to ninety-nine per cent music for background sound, some shows even have singing commercials; banks have recorded music while you make out deposit slips; dentists and doctors of the more expensive variety have soft music in their waiting rooms; soldiers charge into battle with marches played from tanks; bands bring athletic teams on and off the football fields; and churches have soloists and robed choirs to entertain you at half-time to put you in a receptive mood for affluent giving.

We are fed a daily diet of music up to 18 hours daily and most of it, unfortunately, is third and fourth rate. The serious musician calls it musical dope. We hear so much music we develop a habit of not listening. It is like the

(Continued on Next Page)

*Dr. James Paul Kennedy is the head of the music department of Bowling Green State University, Bowling Green, Ohio. He is perhaps most proud of his musical family, all string players, who have shared their talents with many others through their concert tours.

String Events at the ASTA-MTNA Convention

Sheraton Hotel, Philadelphia

SUNDAY—FEBRUARY 26, 1961

4:00-5:15—Joint Piano-String Section.....Pennsylvania Ballroom

PRESIDING: Francis Tursi

TURSI

Mr. Tursi is on the faculty of the Eastman School of Music. During the summer he teaches his performing instrument, the viola, at the National Music Camp at Interlochen, Michigan, and serves on the ASTA string conference instructional staff.

MUSIC: Sonata in B♭ Major for Cello and Harpsichord.....*Vivaldi*
Pampeana No. 2 for Cello and Piano.....*Silvastro Ginastera*
Goldberg Variations for Harpsichord.....*J. S. Bach*

GEORGE LUCKTENBERG, Harpsichordist
PETER FARRELL, Viola da gamba

LUCKTENBERG

George Lucktenberg teaches at Converse College. During the summer he is on the National Music Camp instructional staff and participates in the ensemble activities of the Summer String Conference. He has stimulated the recent organization of the South Carolina Unit of the American String Teachers Association.

FARRELL

Peter Farrell carries a full summer load at the National Music Camp and at the Interlochen string conferences. He is on the faculty of the School of Music, University of Illinois, as a professor of cello. He serves ASTA as the Chairman of the Publications Committee.

5:30—ASTA Annual Convention Reception.....Hall of Flags

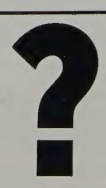
PRESIDING: Gerald H. Doty.....President, American String Teachers Assn.

Topic: "Presentation of the String-Teacher of the Year"

CHAIRMAN: Frank W. Hill

HILL

Mr. Frank Hill is one of the founders of ASTA and has served as Treasurer, President and Vice President of the organization. He teaches at Iowa State Teachers College, Cedar Falls, Iowa and devotes all his spare time writing on behalf of the cause of strings.



STRING-TEACHER OF THE YEAR

AMERICAN STRING TEACHER

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President's Letter

With convention time approaching, your president would be very pleased to know that a large number of ASTA members would attend. Many experienced teachers come to feel that they have less to learn from conventions than in their early years of teaching, and sometimes think that the cost of conventions in time and money is hard to justify. I'm sure that many of us have shared this feeling at some time.

However, there are many values to convention attendance besides the gathering of teaching ideas. If teachers accomplished nothing more than to realize that the problems they face are not unique—that others face the same problems and perhaps solve them, the boost to morale could be useful.

About the middle of a teaching year, we often get discouraged and lose our enthusiasm. A trip to convention and the renewal of acquaintances with colleagues who are sharing the same challenges, the hearing of exciting performances, the exhibits of new materials, the skillful demonstrations, the inspiring addresses, and the stimulating effect of a change of scenery can add up to a very worthwhile reason for putting aside the day-to-day chores. Why not make a reservation for the trip today?

To those who must stay home, and who can't make a contribution to the work at the convention I should like to suggest that you look around to see what you can do at home to further the ideals of ASTA.

Cordially,
Gerald H. Doty,
President

OFFICIAL NOTICE

The Annual Business Meeting of the American String Teachers Association will be held on Tuesday, February 28, 1961 from 2:00 to 3:15 p. m. in the Constitution Room of the Sheraton Hotel, Philadelphia, Pennsylvania with President Gerald H. Doty, presiding. Among the many important items of business will be the election of officers for the offices of Treasurer and the office of Membership Chairman.

Gerald H. Doty, President,
American String Teachers Assn.

Our Investment in Conventions

Generous portions of this issue of the AMERICAN STRING TEACHER is devoted to the Philadelphia convention. The pictures and the identifications of those participating may seem excessive until one realizes that the thousands of dollars of talent brought together to perform, discuss, analyse and think is made available to the American String Teachers Association WITHOUT COST. Joachim Chassman will travel from California to preside at one of the string sessions. A string quartet will come from Iowa. Harold Klatz, Angel Reyes, George Perlman, Dudley Powers and Traugott Rohner will forego their pay-winning activity in Illinois and will take care of their own expenses at the convention.

The ASTA Executive board will spend many hours in meetings devoted to the problems of the organization. These meetings are superimposed on the responsibilities of the numerous scheduled string sessions. For this only the President has his travel expenses paid by the organization.

Don't be misled, however, into thinking that everything is for free. Postage, phone calls, telegrams required to tie down emergency changes of program, confirmations of talent, information for printing and acquiring pictures are necessary expenses. To what does it add? Simply this. THE WORLD OF STRINGS TAKES A BIG STRIDE AHEAD at each convention. Come, join with us.

Change Musical Tastes . . .

ady at a tea party who cornered a ell-known psychiatrist and asked him ow he could tolerate listening to peole's mixed-up lives. He replied, "Who stens?" By the way, in Michigan a ickel will also buy five minutes of ilence on a jukebox. If music so enages the total population, then as eachers and educators, we have a trenendous responsibility to educate the ublic.

I wonder if you are under any illuion concerning the background of the verage student that comes to college to najor in music.

Do you imagine that all piano majors ave played a substantial number of the 2 Sonatas of Beethoven and most of he preludes and fugues from Bach's Vell-Tempered Clavichord; that string najors have had rewarding orchestras xperience, played in chamber groups nd have an adequate keyboard foundaion; that vocal majors can sing pleasngly and in tune a simple art song, nderstand correct vocal production, nd possess a functional use of the keyoard? While fortunately, a few do ome with some semblance of preparaion (otherwise there would be more uicides by college music professors), nost students who appear on our camus are most deficient in all phases of heir background.

Most music students' acquaintance vith music literature is similar to some English students' contact with English iterature, it comes mostly from secondand seed catalogues. Too often the nusic directors and the public school dministrators have very short-term obectives. While marching bands and horuses are justified experiences if laced in a properly balanced school rogram, often these experiences do ttle to give the student an idea of what nusic is all about. Their chief value ften lies in other than musical avenues f expression, such as entertainment, ublicity, etc. When music is asked to unction for non-musical aims, it is laced in a position where it has no real aim to significance. For other activiies can achieve the same results more conomically.

In school, music becomes another eans of keeping students occupied, an ctivity tail that wags the academic og. If music is for pure entertainent, then it is an appendage and is ost temperale. Judging from the relts of some studios and from some ublic schools, it rarely is considered a discipline. Music in the schools ust be considered as a part of the rriculum.

Lest we forget, it was one of the most spected subjects in the Middle Ages

(Continued on Next Page)

String Events at the ASTA-MENC Convention

Sheraton Hotel, Philadelphia
(Convention program continued)

MUSICS String Quartet ("The Emperor") ..... *Haydn, Opus 76*
Allegro
Poco Adagio Cantabile
Minuet
Presto
"Coolidge Quartet" ..... *Randall Thompson*

THE KENNEDY FAMILY STRING QUARTET

THE KENNEDY FAMILY STRING QUARTET

The Kennedy Family String Quartet exemplifies one of the musical goals so often idealized but so infrequently actualized of performing music in a family group. This string quartet has shared their musical joys with many others through their "vacation time" tours. The family headquarters is at Bowling Green, Ohio where Dr. James Paul Kennedy is Chairman of the Department of Music, Bowling Green State University. The members of the quartet are: Rachel Denisse Kennedy, first violin; John David Kennedy, 15, second violin; Thomas Clifford Kennedy, 18, viola; James Paul Kennedy, Jr., 16, cello.

MONDAY—FEBRUARY 27, 1961
10:00—General Session

TOPIC: Open Rehearsal of Contemporary Music for Symphony Orchestra

THE PROGRAM:
Toccata Festiva ..... *Samuel Barber*
Symphony No. 3, in one movement ..... *Roy Harris*
Concerto for Violin and Orchestra ..... *Richard Yardumian*
Symphony No. 7 ..... *Walter Piston*
Invocation and Dance, Op. 58 ..... *Paul Creston*

THE PHILADELPHIA SYMPHONY ORCHESTRA
Eugene Ormandy, *Conductor*
Anshel Brusilow, *violin soloist*
Guest Composers

4:00-5:15—String Sectional ..... Hall of Flags

PRESIDING: Joachim Chassman

Mr. Chassman concertizes and teaches out of Sherman Oaks, California. He has been a forceful leader in the development of the California Unit of ASTA and has appeared as a violin soloist at the Kansas City convention of ASTA.

CHASSMAN

Rare Old and New
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Change Musical Tastes . . .

and was held by the Greeks to be of prime significance. As a cure, music has a negative twist which I dislike. If music is to be therapeutic, then it should be a life-long therapeutic influence.

While I seem to lay much of the fault at the door of our public schools, the finger should be pointed also at our colleges and universities that graduate students with short-sighted goals. By turning out this type of an individual we complete a vicious circle, for in turn we receive the students of these misguided graduates. However, the private music teacher must also take part of the blame for this state of affairs. The private teacher of piano, voice, strings, does not always have a long prospective in the teaching of his students.

Kenneth Yerke, 14 years old, was the winner of the Annual Kimber Award on May 27. This young Los Angeles violinist is a pupil of Sybil Maxwell, A.S.T.A. He received $3,000.00 and a gold medal from the competition which was held at Hertz Hall, University of California, Berkeley.

Learning to Play in Tune

By Peter Farrell

INTRODUCTION

Of the various qualities which characterize excellence in string playing, none are of greater importance than excellent intonation. In these times, when the best string players are heard everywhere, the listener has learned to expect this quality. This article is intended to aid in its development.

Part I will attempt to define what is in tune. Part II will present systematic procedures at different levels of advancement for learning to play in tune. Music being sound, this article will be meaningless in a musical sense unless all the examples are played and heard. Violinists may transpose the examples as necessary.

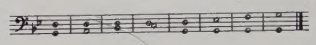
For anyone who may be interested, pitch relationships have been expressed in terms of frequency ratios. The system I call "harmonic tuning," variously known as "Ptolemaic intonation" and "just intonation," derives its pitch relationships from the first five partials of the harmonic overtone series (5/4/3/2/1). The system I call "melodic tuning," variously known as "Pythagorean intonation" and "expressive intonation," derives its pitch relationships from the first three partials (3/2/1). Piano tuning, known as "equal temperament," derives its pitch relationships from the first two partials (2/1).

With normal hearing, a human is capable of extremely fine pitch discrimination. The problem of learning to play in tune is not a problem of perception, it is a matter of discerning attention to and judgment of the pitch relationships perceived through the hearing mechanism.

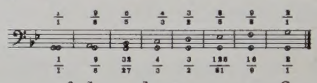
WHAT IS IN TUNE

Whatever sounds in tune to the listener is in tune. So long as music is intended for human audition this is the only possible criterion. What will sound in tune? No pitch heard by itself sounds in tune or out of tune; any pitch sounds in tune or out of tune in relation to another pitch or complex of pitches. In tune or out of tune refers to pitch relationships, not to individual pitches.

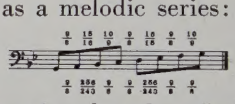
We have two different ways of hearing pitch relationships, harmonically and melodically. A series of pitches adjusted to sound in tune harmonically will not necessarily sound in tune when played melodically, and vice versa. Try the following example, carefully adjusting each pitch to the open string:



If you can play against an outside pitch source, the example may be played:

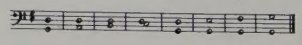


Being careful to leave your fingers on the string exactly where they are, play the scale as a melodic series:

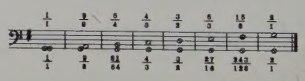


You will notice that the effect is poor: the B, E, and F♯ are to flat, the major seconds A to B and D to E are too small, and the minor seconds B to C and F♯ to G are too large. Now adjust the intervals so that they will sound in tune melodically, with major seconds equally large and minor seconds small. Again keeping your fingers in place play the scale as in figure 1 or figure 2. Now the B, E, and F♯ are too high for a good harmonic blend.

The same experiment should be tried in minor:



Or:



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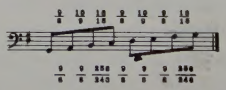

When in tune harmonically the B♭, E♭ and F will be higher, when in tune melodically they will be lower.

When the listener is attentive to harmonic relationships he prefers intervals which are reduced to the simplest possible frequency ratios, i.e., the basic relationships found in the harmonic

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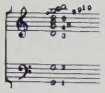
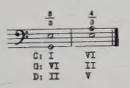


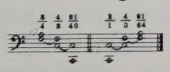
Vhen he is attentive to a series of nelodic relationships he prefers major econds of equal size and small minor econds. In order to satisfy both reuirements, some degrees of the scale nust be adjustable in pitch. We have lready used seventeen different pitches o construct the diatonic major and ninor scales. In playing simple tonal nusic, with the usual modulations and ltered tones, any string player who is stening carefully will divide the octave nto many more pitches, according to ne requirements of his hearing.

ADJUSTMENTS NECESSARY USING HARMONIC TUNING

Try the following example, first tuning the E with the open G string, then ith the open A string:



he E cannot satisfy both requirenents: a sizable adjustment is called or. This is because two perfect fifths 3/2 + 3/2 = 9/4) do not add up to ne same thing as a major sixth and a erfect fourth (5/3 + 4/3 = 20/9). ny harmonic progression using these nree tones will require an adjustment f one of the tones: in C major the nird degree of the scale, in G major ne sixth degree, in D major the second egree. Another example:



the F and C are tuned with the string they will be sharp with the string. If the F and C are tuned ith the C string they will be flat ith the A string. This is because e instrument, being tuned in perfect fths, has a large major sixth beeen the C string and the A string 3/2 + 3/2 + 3/2 = 27/16), desirle in melodic tuning, rather than the naller major sixth (5/3) desirable in rmonic tuning. Thus it is easy to see y triad containing both C and A will quire an A that is slightly lower than e open A string or a C that is slightly gher than the open C string in order be properly tuned harmonically. This true of the tonic triad in F major, the bdominant triad in C major, and the minant triad in B major or minor. nilar adjustments are required in all ys; the point is that it's impossible to ve fixed pitches for the various deees of the scale if we wish to tune rmonically. In a practical sense the ution is quite simple: the player liss to the harmonic structure and adts his pitch for the best blend.

String Events at the ASTA-MTNA Convention

(Convention program continued)

MUSIC: A Recital of Viola Music

HAROLD KLATZ, Violist

KLATZ

Mr. Klatz is a former member of the Chicago Symphony Orchestra. At present he plays with the NBC Orchestra from Chicago and teaches viola at the School of Music, Northwestern University. He is active in the Illinois ASTA projects and was on the String Conference staffs at Interlochen and Gettysburg.

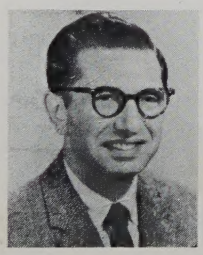
DISCUSSION TOPIC: "Maintaining the Initial Fire"

MODERATOR: Eugene Hilligoss

Dr. Hilligoss teaches cello and string classes at the University of Colorado. He served a term as National Secretary of ASTA and is now the President of the Colorado Unit of ASTA. Last summer he participated in the String Education Seminars of the Colorado String Conference sponsored jointly by Colorado College, Colorado Springs and ASTA.

HILLIGOSS

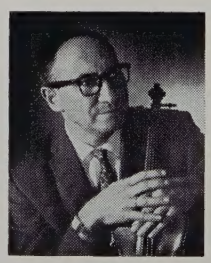
PARTICIPANTS: Harry A. Alshin, Sam Applebaum, George Perlman



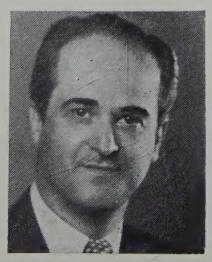
ALSHIN

Mr. Alshin of Dobbs Ferry, New York, is coordinator of the Young People's String Program at the Aspen (Colorado) School of Music. He has published a Violin Method. During the academic year he directs the strings and orchestra at Scarsdale (N. Y.) High School.

Samuel Applebaum is a violin teacher at the Manhattan School of Music. He has taught string classes in Newark, New Jersey for several decades. His publications for string instruction enjoy wide distribution. Mr. Applebaum was on the faculty of the Gettysburg String Conference which was sponsored jointly by Gettysburg College, the Presser Foundation and ASTA.



APPLEBAUM

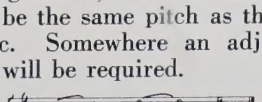


PERLMAN

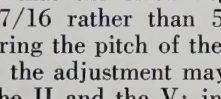
George Perlman is also a writer of many effective string publications. He maintains a private studio in Chicago. He is a Past President of the Illinois Unit of the American String Teachers Association and his talents as a lawyer as well as a pedagogue has been of invaluable service during the growth of ASTA.

Play in Tune . . .

On a slightly more complex level, let's take an ordinary harmonic progression, I-VI-IV-V-I. If the notes of each triad are tuned together harmonically, and the common tone is held in each progression, then the final tonic will not be the same pitch as the original tonic. Somewhere an adjustment in pitch will be required.



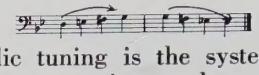
Notice that the root of the II is flat (10/9 rather than 9/8), the root of the V is flat (40/27 rather than 3/2), and the root of the final tonic is flat (80/81 rather than 1/1). The most obvious adjustment would be to raise the root of the II, but this would require that the subdominant tone were raised (9/8 + 6/5 = 27/20 rather than 4/3) and that the sixth degree were raised (27/16 rather than 5/3). To avoid altering the pitch of the subdominant tone, the adjustment may be made between the II and the V; in fact, traditional harmonic practice avoids holding the common tone in this progression, so that an adjustment is easy to manage.



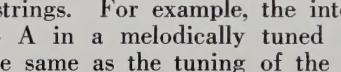
The interval of adjustment required in each example given above is known as the diatonic comma (81/80), which expresses the difference between a large major second and a small one (9/8 — 10/99), a large major third and a small one (81/64 — 5/4), and a large minor third and a small one (6/5 — 32/27). Although this interval may seem small when expressed mathematically, it is clearly perceptible when expressed musically. Good intonation in string playing requires a frequent adjustment by this amount.

MELODIC TUNING

Whereas in harmonic tuning we are concerned with the relationship of different pitches heard simultaneously, in melodic tuning we are concerned with the relationship of different pitches heard successively. The ear seems to prefer successive major seconds of equal size (9/8 + 9/8), although this will not agree with a harmonic major third (5/4 = 9/8 + 10/9). The ear also seems to prefer a small minor second (256/243 rather than 16/15) when the two pitches are heard successively, as this greatly increases the feeling of melodic attraction between them. In general, there is a greater sense of melodic unity and melodic direction when the intervals heard are standard in size, the major seconds large and the minor seconds small. As an example, play the top four notes of the melodic minor scale, using melodic tuning and harmonic tuning alternately. The desired effect is that the raised notes will lead upward to the tonic and the lowered notes will lead downward to the dominant, the two basic points of tonal stability.



Melodic tuning is the system advocated by most string teachers and performers. This is probably because most practicing on stringed instruments is done alone, without reference to other pitches sounding simultaneously, so that the attention more often than not is concentrated on successive relationships. Then too, melodic motion is a dominant characteristic of the music we play. Melodic tuning does have certain practical advantages beyond its obvious advantage in melodic progressions. It allows the different scale degrees to be fixed in relation to the tonic, and all interval relationships constant. Since the scale is constructed by adding or subtracting perfect fifths, naturally any scale will work out perfectly with our method of tuning the strings. For example, the interval C to A in a melodically tuned scale is the same as the tuning of the cello (3/2 + 3/2 + 3/2 + 27/16). Using this system it is possible to modulate to any closely related key without the necessity of adjusting the pitch of any notes common to both keys.



In short, melodic tuning has every advantage except one: sustained triads tuned this way are unbearable to hear. Playing a stringed instrument has to be a compromise between melodic and harmonic tuning. A player may use melodic tuning basically if he will have the sensitivity to make a slight adjustment (81/80) whenever the requirements of harmonic listening demand it. As a general rule:

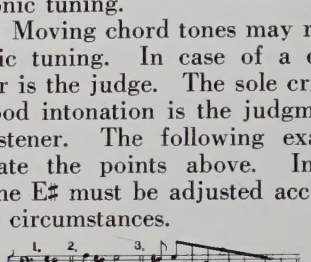
1) Held chord tones requires harmonic tuning.

2) Non-chord tones require melodic tuning.

3) Chromatic auxiliaries especially should be close to the note of resolution.

4) Moving chord tones may require harmonic tuning.

5) Moving chord tones may require melodic tuning. In case of a choice, the ear is the judge. The sole criterion for good intonation is the judgment of the listener. The following examples illustrate the points above. In each case the E♯ must be adjusted according to the circumstances.



Although most teachers and performers do advocate melodic tuning, most will adjust according to circumstances in their own playing. Double stop exercises are frequently assigned by good teachers for the development of good intonation. Of course, the double stops must be tuned harmonically to sound well, even if the teacher does advocate melodic tuning. For more than half a century Casals has been one of the chief advocates of "expressive intonation" yet, when we listen to his recordings of the Bach solo suites we can also appreciate the purity of his harmonic tuning in playing this harmonically oriented music.

SYMPATHETIC RESONANCE

As we have found, the different pitches of a musical structure are heard one in relation to another, not as isolated entities, so that one must tune according to the nature of the relationship heard. Now it would seem that any one pitch heard alone is not heard relatively, so that it would be capable of a wide variation without losing identity. However, on a stringed instrument even this is not true. Certain of our pitches are fixed and cannot very well be violated: C, G, D, A, on cello and viola, G. D, A, E, on violin. This is because whenever one of these notes is sounded anywhere on the instrument it sets up a sympathetic vibration of the corresponding open string or segment of an open string. The following ex-

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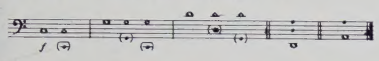
A Fitting Companion To The "American String Teacher"

Play in Tune . . .

amples are the most obvious, because the sympathetically vibrating string can be seen as well as heard:



If the pitch played is perfectly tuned with the corresponding sympathetic vibration an increased resonance is heard, but if the main note is just slightly off from the sympathetic vibration a nerve jarring discord is set up, with the result that the main note sounds false. Thus we can see that even individual pitches are heard relatively on stringed instruments. This sympathetic vibration which results from playing perfectly in tune with the open strings, giving a sense of validity to individual pitches and an increased resonance to the tone, constitutes one of the chief beauties of fine string playing. It is a principle known and cultivated by fine artists for over three hundred years, and is especially evident on instruments with long string length, the viola da gamba and the cello. But is is a true and necessary principle on the violin as well, in spite of its short string length. The use of scordatura (mistuning), for example by Biber, Bach, and folk musicians of many countries and periods, reflects the desire to adjust the resonance of the instrument to the tonality of the composioin. The Kodaly *Sonata* for unaccompanied cello in B natural-minor uses the tuning B, F♯, D, A, completely altering the total resonance of the cello and requiring an adjustment of the player's finger placement to be in tune with this new resonance.

From this discussion we can see that with normal tuning different keys will have different scale degrees which are resonant. On the cello D major will have resonant 1, 4, and 5, while B major will have resonant 2, 3, 6, and 7. This will explain why different keys have different characteristics. The classical masters were in fact very sensitive to the characteristics peculiar to each key. For example, compare the effect in Mozart's compositions in G minor as compared with his compositions in C major. It also helps explain the preference for melodic tuning: the open string notes will be perfectly in tune with the corresponding scale degrees of any key that uses these notes if melodic tuning is used, whereas many adjustments would be required if harmonic tuning were used.

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String Events at the ASTA-MTNA Convention

Sheraton Hotel, Philadelphia

(Convention Program Continued)

TUESDAY—FEBRUARY 28, 1961

11:00—String Sectional.....Hall of Flags

PRESIDING: Robert H. Klotman

KLOTMAN

Dr. Klotman fills one of the busiest positions on the ASTA—that of the treasurership. He is the Director of Music Education in the Akron (Ohio) Public Schools and is on the String Conference staff at Interlochen. As president of the Ohio Unit of ASTA Dr. Klotman paved the way for the development of the Put-In-Bay summer string conference.

MUSIC: Selections from Faust.....*Gounod*
Prologue, Hymn and Dance.....*Holesovsky*
Bratislava .....*Holesovsky*
(Fawick 2nd Prize Winner, 1960)

ALL PHILADELPHIA JUNIOR ORCHESTRA
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HOLESOVSKY

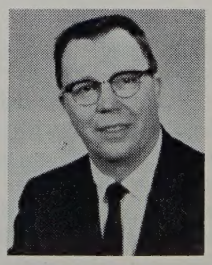
Mr. Holesovsky is the director of the string program in the Philadelphia City Schools with more than 200 schools involved. He was the organizer and President of the Pennsylvania Unit of ASTA. He is now the national ASTA Membership Chairman. The flowering of his composing talents is evident in the above orchestra program.

TOPIC: "Getting the Professional Sound for the School Orchestra"
JAROSLAV HOLESOVSKY, Demonstrator

2:00-3:15—Annual Business Meeting of the American String Teachers Association.....Constitution Room
Gerald H. Doty, President, ASTA presiding

4:00-5:15—String Sectional.....Hall of Flags

PRESIDING: Howard M. Van Sickle



VAN SICKLE

Dr. Van Sickle is Editor of the AMERICAN STRING TEACHER and STRING TALK, both publications of ASTA and is in charge of the development of new string conferences. He is on the faculty of Mankato State College, Mankato, Minnesota.

Play in Tune . . .

The following table shows which scale degrees are resonant in major keys:

Table I

		C	G	D	A	E
D♭	major	7				
A♭	"	3	7			
E♭	"	6	3	7		
B♭	"	2	6	3	7	
F	"	5	2	6	3	7
C	"	1	5	2	6	3
G	"	4	1	5	2	6
D	"		4	1	5	2
A	"			4	1	5
E	"				4	1
B	"					4

Those keys with relatively more resonant scale degrees are the keys most often used in the stringed instrument literature, the least used keys being those with no resonant scale degrees. A proper appreciation of the phenomenon of sympathetic resonance is essential to the development of excellence of intonation in string playing.

PLAYING IN TUNE WITH THE PIANO

Using melodic tuning, there are no enharmonic equivalents. Each note has its own pitch. Sharp inflected notes are played high and feel melodic attraction with the next higher pitch. Flat inflected notes are played low and feel melodic attraction with the next lower pitch. No interval in this system, when added to itself several times, will come out even with the octave

[$(3/2)^{12}$ is not equal to $(2/1)^7$]

F♭ C♭ G♭ D♭ A♭ E♭ B♭ F C G D A E B F♯ C♯ G♯ D♯ A♯ E♯ B♯. A keyboard tuned this way would require at least thirty-one keys to the octave. The problem with harmonic tuning is even more complex.

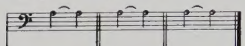
The solution to this problem has been to divide the octave arbitrarily into twelve equal semitones $\frac{12\sqrt{2}}{1}$, which requires only twelve keys to the octave, Using this system, each key represents enharmonic equivalents and any interval added to itself several times will come out even with the octave. However, no interval except the octave has been determined by the requirements of human hearing, and none except the octave agree with the intervals we use in string playing. It is an interesting psychological phenomenon that this system of mistuning can be accepted in the performance of tonal music. The piano suggests to the ear what it wants to hear.

The string player playing with the piano is faced with some special problems of intonation, but the procedure is the same as before: he must listen attentively to pitch relationships and adjust accordingly. When attentive to harmonic relationships:

1) If the chord has no acoustical root, for example the augmented triad, diminished seventh chord, and chords derived from the whole tone scale, the string player must match his pitch with the same pitch on the piano.

2) The root of a triad should match the same pitch on the piano.

3) The third or fifth of a triad should not match the same pitch on the piano, but should be tuned by harmonic tuning with the root of the triad, which means that they should match the pitch of the overtones set up by the root of the chord sounded on the piano. This may seem strange to read, but it is easy to hear. In each of the following examples the string player must tune with the piano A for the first chord, but with the piano D for the second chord, requiring a slight adjustment of the pitch.



When attentive to melodic relationships:

1) Non-harmonic tones should be tuned by melodic tuning relative to the chord tones to which they resolve.

2) If there is sufficient melodic motion, the string player may use melodic tuning altogether.

Tuning the strings of the instrument with the piano is in itself a problem. Since the fifths on the piano are smaller than a perfect fifth, a cellist who tunes his A string with the piano will find that his C string is flat with the piano. This situation may be improved by tuning one of the middle strings with the piano, as the violin does. The most common solution is to tune the C and G strings slightly sharp; this helps correct the imperfect fifths found on cellos strung with a metal D string and a gut G string.

The combination of stringed instruments with piano for the presentation of tonal music is practical largely because the instrument with fixed pitch does not sustain its sound, whereas the instrument which does sustain its sound is capable of pitch adjustment. In the performance of atonal music, which presupposes the twelve tone system and purposely avoids pitch combinations typical of tonal music, the string player must make a clean break with tradition, tune his strings in tempered fifths, and divide the octave into twelve semitones of equal size. A significant part of musical literature is now composed by this system, and the string player must face his responsibility for its proper performance.

PLAYING SHARP

We all know that violinists characteristically like to tune slightly sharp and play slightly sharp with the accompaniment. In fact, anyone playing in an upper register is apt to play on the sharp side. It is especially true of the uppermost note in the melodic curve and the upper note of a whole tone trill that they must be on the high side to be acceptable to the ear. These things are perfectly natural, even if illogical. Pianos are tuned with a pitch spread, the necessity of which will be appreciated by anyone who has heard a piano with the top octaves tuned with the bottom octaves. Everyone says that harmonics on a stringed instrument are flat. I know that the harmonics on my cello are in tune in a physical sense, because I have tested them electronically, but in a psychological sense they are flat. My hearing tells me that they should be just slightly higher.

Part II will appear in the March-April issue of AMERICAN STRING TEACHER. Reprints of the above may be obtained from the author, Mr. Peter Farrell, professor of cello, U. of Illinois, Urbana, Illinois.

"Have Music . . .

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A.C.M.P. refers to the Amateur Chamber Music Players organization. A voluntary contribution sent to the secretary, Miss Helen Rice, 15 W. 67th St., New York, N. Y., will make you a member. A listing of A.C.M.P. members is published annually and sent to each member. With this information a member can quickly locate fellow chamber music enthusiasts. Listings come from all parts of the world so a traveler need not lack for chamber music partners wherever he may roam. A news bulletin, edited by Miss Rice is sent each A.C.M.P. member.

* * *

News items, pictures related to the A.C.M.P. and its activities over the world are accepted for this column and should be sent to the editor of the *American String Teacher*.

Amateurs For The Love Of Music

CATHERINE DRINKER BOWEN*

"Twenty-five years ago I wrote a ttle book about the joys of playing tring quartets. It was called *Friends nd Fiddlers*, and while writing it I idn't dare tell my New York literary gency what I was doing. I knew they ould say, 'But who wants to read bout *that?*'

"I wish I could have looked ahead. oday the association of Amateur hamber Music Players has 4,000 memers in the United States and some 600 nembers abroad. A multitude wants o read about chamber music—and ven better, they want to play. When I o lecturing across country, I carry the . C. M. P. list of names in my suitcase. n arrival at my lecture town or city, I it at the telephone until I have a quaret, trio, or whatever offers. Brashly, I hoose the names whose owners have ndicated that they are in the second racket as performers *(Good)*, explainng over the telephone that I am a econd fiddle, steady and reliable, and an fill in with viola when necessary. f I collect a promising ensemble, I am pt to stay in town an extra night. Best f all is when my lectures stretch out ver a university weekend. To my nind, all-day-Sunday is the ideal time or quartets.

"Under this system I have played in ities from Grand Rapids, Michigan, to erkeley, California; London, England; enton, Texas, and up and down nrough Iowa and Kansas. The matter f practicing in hotels and college guest uites used to bother me until Trude aspar, viola player in our weekly Bryn lawr quartet, lent me a heavy mute. ydney Griller in California told me the ute was bad for one's tone, and that e just tunes up and practices all he ants in hotels. But the difference beween Sydney Griller's scales and C. D. owen's scales is a painful thing to conmplate, and I shall stick to my heavy ute.

"Often enough, nowadays, children their teens are part of the ensemble;

(Continued on Next Page)

*Mrs. Bowen, one of America's outstanding biographers, is an ardent chamber music player. The above article was part of a story on "The Amateur" included in the house organ of William Moenning and Son of Philadelphia called *World of Strings*. Edwin H. Schloss, who wrote "The Amateur" is an amateur cellist. Permission to use the above was obtained by Jaroslav P. Holesovsky, Membership Chairman of ASTA. Chamber music activities for ACMP members are an integral part of all of the summer string conferences of ASTA.

String Events at the ASTA-MTNA Convention

Sheraton Hotel, Philadelphia

(Convention program continued)

MUSIC: "Essays for Advanced Solo Violin in the Contemporary Idioms and Mediaeval Modes".....*Samuel Gardner*

SAMUEL GARDNER, Violinist-Composer

GARDNER

Mr. Gardner is now a private teacher in New York City. He has appeared as soloist with all the major symphony orchestras in America. He was recently elected to the office of president of the Violin, Viola and Cello Teachers Guild of New York.

TOPIC: "Coordinating the National String Programs"

SPEAKERS: Stanley Ballard, Henry A. Bruinsma, Mr. Marion Egbert, Traugott Rohner and Howard M. Van Sickle

BALLARD

Mr. Stanley Ballard is the Secretary of the International Federation of Musicians and Editor of the *International Musician*. He is a lawyer as well as a musician. The Congress of Strings is now under his guidance.

BRUINSMA

Dr. Henry A. Bruinsma is director of the School of Music at Ohio State University. He supports strings through his tremendous interest in the project for the National Federation of Music Clubs, The Crusade for Strings, for which he is the national Chairman.

EGBERT

Mr. Marion Egbert is Vice President and Consultant of the American Music Conference. The Conference is devoted to the promotion of participation in music. The American Music Conference has shown an interest in assisting in the development of orchestra programs.

ROHNER

Traugott Rohner is the President of the National School Orchestra Association which is vigorously devoted to the encouragement of the school orchestra. He has had many years of teaching experience in both the public schools and at Northwestern University. He is the founder and Editor of the *Instrumentalist* magazine.

Love Of Music . . .

many of my young fiddling friends go to summer camps and festivals—Cummington, Interlochen, Taminent, and come home primed and ready to instruct their school principals on what it is that constitutes the proper music for a high school. When I see this I rejoice because I know that they have caught the true contagion, and that their lives will be rich to old age with that most abundant comfort and felicity—the music one makes oneself.

"Our Tuesday night quartet was discussing, last season, how, if a person died and woke up in some strange place, they would know that it was heaven. I did not hesitate. Wolfgang Amadeus Mozart, I said, would step forward to greet me, his hair nicely powdered, his shoe buckles bright. 'I am glad you are come,' he would say. 'Because I have written 258 new string quartets. And up here we badly need a second fiddle.' "

Orchestra Compendium Serves Real Need

A letter from Sister Mary Carolyn, O.S.F., teacher of the orchestra and strings at Heelan High School of Sioux City, Iowa, reflects the importance of the work of the A.S.T.A. Orchestra Compendium Committee headed by Ralph Matesky. She writes as follows:

"Congratulations to Mr. Matesky and his committee on the first report of their orchestral material evaluation. To those of us who do not always have access to the new and best in school orchestra material, and who have knowledge of it only by name, this compendium is invaluable. Because these numbers have been tried and proven by experienced teachers in the field, I have, with confidence, already placed orders for certain of their recommendations. May we hear again from this group."

Sister Mary Carolyn teaches in a coeducational Catholic school of 1100 students. A string orchestra of 44 members rehearses daily for a full hour period. The school has a large rehearsal room and has been purchasing additional stringed instruments to meet the demand for orchestra and string activity. The brass, woodwind and percussion personnel, all top band members, are on call and rehearsal with the strings as needed.

Sister Mary Carolyn is developing a strong grade school program to serve as a feeder to the expanding high school program.

Since opportunities to examine orchestra music in person are rather rare for those teaching in Catholic schools the importance of the work of the Compendium Committee is underlined.

ASTA Orchestra Department

Ralph Matesky, Associate Editor

Evaluation of Orchestral Literature Presents Problems

A study of the conscientious evaluations given by all of the reviewers on the ASTA Compendium Committee has impressed your editor with certain facts. Among the most important of these are: (1) Certain works seem to elicit unanimous decisions or reactions. These may be completely negative or positive. (2) Certain types of compositions become "controversial" and responses to them may range from complete negation to highest approval. (3) The need for good, honest musical fare from the rich heritage of the Baroque, Classical, Romantic and Contemporary schools is ever-present in arrangements suitable for specific and all levels. (4) The percentage of works properly classified as being of "musical growth" in comparison to those that might fall in the "entertainment" area is far too low—at least insofar as the number of such works have been submitted to this committee for review by publishers.

At a later date, your editor will attempt to develop the above ideas and, together with his committee, make recommendations to publishers and music educators which, it is sincerely hoped, may help improve the status of school orchestra materials. For the present, the study continues. Readers are encouraged to make known their own views and reactions.

Your editor had a letter from one of the most respected men in the field of school orchestra writing and arranging, C. Paul Herfurth. Mr. Herfurth was most laudatory concerning the work of your committee and made suggestions for furthering its work and contribution to all seriously involved with providing good music for young American musicians. We thank Mr. Herfurth for his interest.

The ensuing list of works are presented in alphabetical listing. It is encouraging to note that two of them received a rating of UNQUALIFIEDLY RECOMMENDED. Readers are reminded that some works submitted by publishers found no favor with the reviewing committee and, therefore, will remain unlisted. It should be stated in all fairness that, to date, some sixteen works evaluated have been found not to meet the standards set up by your committee. It should be further clarified that there are a good many works which have not been sent to your committee for review and, therefore, do not come under the purview of its study.

EVALUATED FOR THE SCHOOL ORCHESTRA

1. ARIOSO from CANTATA No. 156 — Jr.-Sr. H.S. — Highly Recommended
   Bach-Herfurth — C. Fischer — Interm. Diff. — Concert-Festival
   Scored for: Fl, Ob, Cl I-II, Bsn, Eb-Bb Sax, Hn F I-II, Hn Eb I-II, Tpt I-II, Tbn, Adv. Vln, Vl A-B, Vla, DB, (No percussion), Piano-Cond.
   Price fsor Sets: A—$3.50, B—$5.00, C—$6.50. Parts—.50.
   Pedagogical Values: Excellent material. Tonal development from long sustained bowings drill on 8/8 metre and solo work for violas excellent motivating content. Cellos range to tenor clef (alternate bass clef part). Although primarily string number, brass kept reasonably busy. Generally well edited. Great challenge to string section.
   Problems: Rhythmic subdivisions in 8/8. Need for good vibrato in strings for quality and sustaining power.
   Evaluators: Leibold, Miller, Rees.
2. BIG SKY, THE — Jr. H.S.—Diff. — Unqualifiedly Recom.
   McKay, G. F. — Boston Music Co. — Sr. H.S.—Adv.-Diff. — Concert-Festival
   Scored for: Fl I-II, Ob, Cl I-II, Bsn, Hn F I-II, Tpt I-II-III, Tbn I-II, Vl I-II, Vla, Vcl DB, Tympani, Sn Dr. *Full Score.*
   Prices for Sets: A—$5.50, B—$7.50, C—$9.50. Parts—.40.
   Pedagogical Values: Good contemporary music for students. Middle movement fine writing in simple style. Excellent mood music. Study in contrasting movements. Rhythmic values. Good "McKay."
   Problems: Neither bowings nor fingerings marked sufficiently for school groups. Well edited otherwise.
   Evaluators: Koch, Mortarotti, Pyle.
3. CHORALE and MINUET — Jr. H.S.—Intermed. — Recommended
   Haydn-Gordon — Marks (1959) — Concert-Festival
   Scored for: Fl I-II, Ob, Cl I-II, Bsn, Eb-Bb Sax, Hn F I-II, Tpt I-II, Tbn, Tuba, Vl I-II, Vla, Vcl, DB, Tymp, Perc, P-C Score.
   Prices for Sets: A—$5.00, B—$7.50, C—$10.00. Parts—.50.
   Pedagogical Values: Music of worth. Good for phrasing, articulation, breath control and blend of tone and sections. Generally well edited.
   Problems: More cues needed for small groups. Key of Bb probably slanted toward wind players. Excellent oboe player needed. Needs full score.
   Evaluators: Leibold, Miller, Rees.

(Continued on Page 14)

A.M.C. Recognizes Musical Values Of Orchestras

The interest of the American Music Conference in the development of more string and orchestra playing activity was explained to the ASTA Executive Board during its meeting at Colorado College last August by Mr. Marion S. Egbert, vice president and consultant of the American Music Conference. The primary interest in the string program, Mr. Egbert explained, "is in its broadest concept for the good of total music education, particularly in connection with the orchestra."

The American Music Conference is cognizant, he said, "of the splendid work ASTA is doing along with NSOA, MENC, MTNA and others interested in furthering orchestral interest." "There is marked increase in the number of school orchestras and string programs over the country," Mr. Egbert claims.

Since it was agreed that the greater expansion of the orchestra and string program was of prime interest to the American String Teachers Association Mr. Egbert spoke candidly of his observations of school music programs.

"In the first place," Mr. Egbert stated, "I believe there are POSITIVE attributes for having an orchestra program that needs greater public emphasis:

1. The violin, cello, viola and even bass viol are major instruments as solo instruments, orchestral instruments, and small ensemble instruments, with a wide range of magnificent musical literature.

2. Stringed instruments are the instruments most people continue to play through life, because they lend themselves best to indoor musical activity from the social as well as the musical standpoint.

3. Orchestras seem more prevalent in community music than any other kind of ensemble; therefore, players with orchestral experience are always in demand."

There are values to schools, Mr. Egbert believes, "which should be made known to administrators and school boards:"

1. The instrumental offerings of the school should not be confined to wind instruments. Students with other musical interests should be accommodated in these public institutions.

2. The orchestra is best suited to indoor school activities—assemblies, concerts and festivals—while the band is best outdoors.

3. Broader experience for both the chorus and the orchestra may be offered when they perform together some of the great literature written for this combination.

4. Stringed instruments are more adaptable to the small ensemble performances which serve the community as well as the school. This is splendid public relations for the school.

5. The orchestra offers broader experience for wind players who play in both the band and orchestra.

6. Greater enrichment for the entire student body may be offered when there is both band and the orchestra to perform for them.

"The orchestra program need not apologize for what it has to offer," one orchestra instructor has recently stated. Mr. Egbert contends that, "School orchestras that have flourished have been those presenting positive programs that appeal to the student body regardless

(Continued on Next Page)

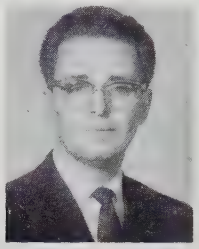
String Events at the ASTA-MENC Convention

Sheraton Hotel, Philadelphia

WEDNESDAY—March 1, 1961

11:00-12:15—String Sectional.....Hall of Flags

Presiding: James D. Shaw, Jr.



Shaw

Mr. Shaw teaches strings and orchestra in the Philadelphia Public Schools. He assisted in the String Education Seminars at the Gettysburg String Conference and is President of the rapidly expanding Pennsylvania Unit of ASTA.

Music: "Six Bagatelles".....*Anton von Webern*

"Quartet, Op. 10".....*Claude A. Debussy*

The Iowa String Quartet

The Iowa String Quartet

The Iowa String Quartet is the residence quartet of the State University of Iowa, Iowa City, Iowa. Stuart Canin, first violinist of the quartet was a winner of the Paganini Violin Competition in 1959. The other members of the quartet are: John Ferrell, violin; William Preucil, viola, and Paul Olefsky, cello.

Topic: "Coaching Techniques for Student Ensembles"

Speaker: John P. Celantano

Celentano

Mr. Celantano is on the Faculty of Eastman School of Music and is a member of the Eastman String Quartet which toured the Near East last spring. He is chairman of the String Teachers Workshop to be held at the Eastman School of Music this coming summer.

Demonstration Group: Philadelphia Schools String Quartet

A.M.C. Recognizes . . .

of the attractive offerings of other school music groups. Every school has students who would prefer orchestra activities over other musical participation when the orchestra fulfills the same (or greater) *aesthetic and social* needs of other existing musical groups." "Fortunately, the successful string programs about the country (of which there are many) were started and are sustained by astute music educators who sensed the need for a balance of values, but not all potentially fine string majors are so perceptive." "If the orchestra demonstrates the same vitality that the other music groups do, it will appeal to its share of the student body," are some of the observations made in the address.

For those who believe that string and orchestra programs are limited to large schools, Mr. Egbert maintains that, "In small school systems (systems with a population of 3,000 on up) there is no doubt the band will take precedence over any orchestra program that might be offered. However, the beautiful thing about stringed instruments is that ensemble literature is of such wide variety, requiring various degrees of virtuosity, that even the smallest string ensembles can make a presentable showing. The string groups may be augmented with members of the band for special appearances."

There are several ways in which the American Music Conference can help the agencies that are promoting strings, Mr. Egbert stated.

1. To entrench the values of the orchestra program in the minds of the public and school administrators.

2. To establish in the thinking of the students (prior to their eligibility in the instrumental program), the advantages of choosing stringed instruments.

3. On visits to campuses of teacher-training institutions, American Music Conference field representatives are in position to talk with string instructors and orchestra instructors regarding the needs in school systems that the string and orchestra program can fulfill.

In conclusion, Mr. Egbert drew attention to the fact the American Music Conference maintains as its sole goal "that its ultimate interest is to encourage people who have had rich musical experience throughout their school years to continue music as a worthy use of leisure time in their entire adult life."

ASTA-AMC Brochure
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Is again available. Order from the American Music Conference, 322 South Michigan Blvd., Chicago, Illinois.

Orchestra Music Evaluated . . .

4. CHORUS OF HUNTSMEN from "DER FREISCHUTZ" — Jr. H.S.—Interm. — Recommended
von Weber-Gordon — Bourne (1957) — Adv. Elem.—Diff. — Concert-Festival
Scored for: Fl, Ob, Cl I-II, Eb-Bb Sax, Hn F, Hn Eb, Tpt I-II, Tbn, Tuba, Vl A-B, Vla, Vcl, DB, Tymp, Perc, Piano. *Full Score.*
Prices for Sets: A—$4.00, B—$5.50, C—$7.00. Parts—.40.
Pedagogical Values: Wide difference from evaluators. One felt it 'educationally unsound," "very uninteresting—would not wear well." Another felt it "excellent for developing knowledge of music history and appreciation . . . of Romantic period." Generally well edited.
Problems: String parts difficult due to Eb Key. Brass and wind parts easy. The question of interest and value seem to stem from use of Eb for strings. Full score better than piano-conductor, but too crowded and hard to read with two braces to the page.
Evaluators: Leibold, Miller, Rees.

5. HALLS OF IVY, THE — Jr. H.S. — Recommended
Knight-Matesky — Chappell (1958) — Intermed. — Concert, Entertainment
Scored for: Fl, Ob, Cl I-II, Bsn, Eb-Bb Sax, Hn F I-II, Tpt I-II, Tbn, Tuba, Vl I-II, Vla, Vcl, DB, Tymp, Perc, Pfte. *Full Score* (9-line).
Prices for Sets: A—$4.00, B—$6.00, C—$8.00. Parts—.40.
Pedagogical Values: Good popular music. Much drill work on different types of bowing and scales. Dotted rhythms. Interesting for all sections. Very well edited.
Problems: None.
Evaluators: Leibold, Miller, Rees.

6. LOOK FOR THE SILVER LINING — Jr. H.S.—Easy-Inter. — Recommended
Kern-Matesky — Chappell-Harms (1959) — Elem.—Intermed. — Concert, Entertainment
Scored for: Fl, Ob, Cl I-II, Bsn, Eb-Bb Sax, Hn F I-II, Tpt I-II, Tbn, Tuba, Vl I-II, Vla, Vcl, DB, Tymp, Perc, Pfte. *Full Score* (9-line).
Prices for Sets: A—$4.00, B—$6.00, C—$8.00. Parts—.40.
Pedagogical Values: Good popular music. An aid to left hand development for strings. Melody given to 2nd violins, violas and cellos adds interest and tonal development. Well edited.
Problems: One evaluator felt keys for woodwind and brass too difficult for "such an easy piece."
Evaluators: Leibold, Miller, Rees.

7. MY FAIR LADY — Jr. H.S. — Recommended
Loewe-Lerner-Herfurth — Intermed. — Concert, Entertainment
Chappell (1957)
Scored for: Fl, Ob, Cl I-II, Bsn, Eb Sax I-II, Bb Sax, F Hn I-II, Eb Hn I-II, Tpt I-II, Tbn I-II, Adv Vl, Vl I-II, Vla, Vcl, DB, Tymp, Perc, Pfte. P-C score.
Prices for Sets: A—$4.00, B—$6.00, C—$8.00. Parts—.40.
Pedagogical Values: Good popular music arranged in playable style. Practice in tempo

(Continued on Page 17)

UNIVERSITY OF ROCHESTER
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Mr. Edward Easley
Director of Admissions
Eastman School of Music
Rochester 4, New York

mportance of Scale Practice Discussed

"The Importance of Scales and How o Teach Them to String Students" was he topic of the discussion panel moderted by Dr. Maurice Riley, President of he Michigan Unit of the American tring Teachers Association, at the fall neeting held at Eastern Michigan Uniersity. Some of the observations made y the panel are as follows:

Gilbert Ross, chairman of the string epartment at the University of Michian, made the distinction between knowledge" (the need to "accumulate, ssimilate, grasp and penetrate it") and skill" (the application of knowledge in he development of the technique of the nstrument). The scale "is related to he application aspect. It is needed for he re-creation of the music itself."

Julius Stulberg, chairman of the tring department at Eastern Michigan Jniversity, opened his remarks with, "I elieve in them (scales) but my pupils on't always." "Scales belong to the cience rather than the art of music. The objectives for scale practice (in ddition to intonation) should be skill n how the fingers act in string-crossngs, how the thumb acts in moving on he fingerboard, skill in rhythms, in ow these are affected by the bowing, in wo-finger scales on one string, in hearng the finger that places the position."

Lyman Bodman, Professor of Viola t Michigan State University, menioned the ability the scales create in unfreezing" the hand after the basic ngerings are learned. His preference the Carl Flesch system and the threectave scale of the viola.

Oliver Edel, professor of Cello at the niversity of Michigan, stressed the uilding of dexterity, of form in the ands and of coordination of the two ands. "It takes longer to make a usician than a technician," so the

(Continued on Next Page)

String Events at the ASTA-MTNA Convention

Sheraton Hotel, Philadelphia

(Convention program continued)

WEDNESDAY—March 1, 1961

4:00-5:15—String Sectional.....Hall of Flags

PRESIDING: Richard E. Sieber

SIEBER

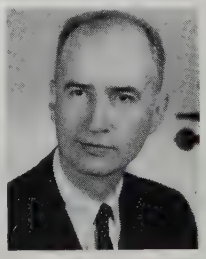
Mr. Sieber is Chairman of the Music Education Department of Georgia State College, Atlanta, Georgia. He has been active for strings during his entire teaching career. He is now the President of the Georgia Unit of the American String Teachers Association.

TOPIC: "Problems of Bowing Technique"

SPEAKER-DEMONSTRATORS: Angel Reyes, Dudley Powers

REYES

Mr. Reyes is the Chairman of the Department of Stringed Instruments at Northwestern University. He has appeared as violin soloist with most of the important orchestras in the United States, Canada and Europe. He plays first violin in the faculty string quartet at Northwestern.



POWERS

Dudley Powers has been principal cellist of the Chicago Symphony Orchestra for many years as well as a member of the School of Music faculty of Northwestern University.

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Scale Discussed . . .

scales should be used to develop musical qualities and particularly quality of sound. "Change quality and dynamic from one rendition to the next." "An excess of technique needs to be built so that one can play within this area in performance. Scales keep the student in touch with the total area of the fingerboard."

Professor Romeo Tata, chairman of the string department at Michigan State University, stressed the need for the adjustment of fingerings in order that the player "should come out with the right fingering at the top end of the scale." The scales should be learned with a variety of fingerings after the pattern fingering is learned.

Dr. Clyde Thompson, Professor of String Bass at the University of Michigan, stressed the fact that "the bigger the instrument, the more important the scale becomes. The larger the area to be covered, the more one must become acquainted with the geography of the instrument. Scale practice builds kinesthetic intimacy with the instrument. It is necessary as a daily routine." Also, arpeggios were stressed as part of the scale practice.

Michael Listiak, orchestra director at South Haven High School, brought out the point that "a student hears what he wants to hear, regardless of whether it is in tune or not." The teacher must help build the mental attitude of the student toward scales and toward the printed page. The relationship of finger-patterns for scales such as B flat major and B major, "progressing up the fingerboard a half-step at a time as each scale is encountered" was given as an introductory practice method. "Start on the lowest note of the lowest instrument in the orchestra, and let each instrument enter the scale when the bottom note of its own range comes along."

Richard Snook, president of the MSBOA and conductor of the Grosse Pointe High School Orchestra, stated, "I use scales for almost everything. They are more important than anything else" (in building the approach to the instrument). Stress was laid upon accuracy in finger-placement and rhythmic accuracy rather than on speed, for school students. Relaxation was stressed.

Louis Potter, Professor of Cello at Michigan State University, mentioned that "the bulk of the musical diet is still the classic repertoire so scales are still very important. Physical skill is the means in the music, not the end result." The set of the hand is more important than the scale itself. The use of all fingers on the hand is necessary to set a correct hand position. New bowing patterns, encountered in etudes and solos, should be practiced on the scale itself. Also, the therapeutic or corrective value of scales was mentioned.

Professor Gustave Rosseels of the University of Michigan string faculty brought out the point that students can develop the "habit" of a scale and then "practice it in repetition without any conscious thought applied. This eventuates in no positive results from the time spent." Mr. Rosseels recommended the practice of scales with as many different fingerings as possible, remaining in the higher positions as long as feasible, then shifting down to the less-familiar positions (2,4,6) in order to expand the technique and to keep the practice alive.

The final remarks of the panel centered around the fact that the student will not object to scale practice IF it is made purposeful, and to become purposeful the scale must be practiced with varying intentions musically and technically as it is repeated.

From the Michigan Unit (A.S.T.A.) Newsletter, Elizabeth A. H. Green, Editor.

SAVE A BUCK!

Members of ASTA who watch the dollar will want to take advantage of the preregistration offer for the National Convention in Philadelphia, February 26 to March 1. A registration fee sent directly to MTNA, 775 Brooklyn Avenue, Baldwin, New York by February 15, 1961 will be $6.00 for regular members and $3.00 for student members. Those who wait until convention time will have to pay $7.00. Save a dollar and save a lot of time by avoiding the long registration line.

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Most sincerely yours,
Bruce Tomlinson,
Riverside, California

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Deadline for accepting advance registration for the MTNA-ASTA 1961 convention is February 15, 1961.

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Address ..... Number and Street ..... City ..... State

Where will you stay during the convention? .....

What do you teach? ..... Elementary ☐ Advanced ☐

Preconvention registration at reduced fees is not applicable to MTNA or ASTA Student Members or to Convention Members.

Observations of European Orchestras

THERON McCLURE

In the late summer of 1960 Mrs. McClure and I attended thirty performances of opera, concert and ballet in eighteen different theaters in Western Europe. The rapid sequence of varying music listening experiences prompted considerable comparative observations. Here are a few of the generalizations which grew out of this fascinating experience.

Strings almost everywhere were splendid. The playing of woodwind and brasses, however, left something to be desired. The best orchestra playing we heard, by American standards, was at Covent Garden in London, at a performance of The Royal Ballet with the Royal Opera House Orchestra. The Sadlers Wells Orchestra was surprisingly good, the London Philharmonic, playing for London's Festival Ballet at the Royal Festival Hall, less good. Glyndebourne instrumentalists, heard on Eurovision, seemed splendid.

The Amsterdam Ballet, good as it was, had to perform with an accompaniment of two pianos, in Amsterdam's opera house. At Bayreuth we saw *Parsifal* and *Lohengrin*. What a marvelously blended sound came from the hidden orchestra! The strangely designed Wagner Festival Theatre has a sunken stage which is almost lower than the front level of the orchestra pit. An immense curved hood over the orchestra projects all the orchestral sound against the back of the stage, making possible a marvelous balance of the huge orchestra with the rich, fully projected sounds from the singers, who can be heard perfectly well without ever needing to sing louder than a *mezzo-forte*.

The Wagner Festival orchestra in performance has glaring weaknesses; at times it seemed that the only thing that kept the performance from breaking down was tradition. And at ten o'clock in the evening, the woodwinds could hardly play the last half-hour of *Parsifal*, they were so tired. The perform-

(Continued on Next Page)

Orchestral Music Evaluated . . .

changes; balance and interplay between orchestra sections.
Problems: No full score. More cues needed. No fingerings marked. Bowings awkward.
Evaluators: Leibold, Miller, Rees.

8. TOURNAMENT OF THE TEMPERAMENTS — Sr. H.S. — Recommended
Dittersdorf-Kahn G . Schirmer (1956) — Int.—Adv. — Concert, Festival
Scored for: Fl I-II, Ob I-II, Cl I-II, B Cl, Bsn, Eb-Bb Sax, F Hn I-II, Tpt I-II, Tbn I-II-III, Vl I-II, Vla, Vcl, DB, Tymp, Perc, Pfte. *Full Score.*
Prices for Sets: A—$8.00, B—$10.00, C—$12.00. Parts—.50. Score—$3.50.
Pedagogical Values: Excellent music in varying moods and tempi. Development of upper positions for cellos and basses. Good editing generally. Spiccato bowing, chord work, string crossings.
Problems: Needs a particularly good orchestra to do well. Brass and wind parts frequently in E Major. Trumpets a bit high in places. Number of measures rest should be put *over* marking rather than *under* it.
Evaluators: Leibold, Miller Rees.

9. VARIATIONS ON A THEME OF HANDEL — Jr. Sr. H.S. — Unqualifiedly Recom.
Marice Whitney — Witmark (1958) — Int.—Adv. — Concert, Festival
Scored for: Fl I-II, Ob I-II, Cl I-II, Bsn I-II, F Hn I-II-III-IV, Tpt I-II, Tbn I-II-III, Tuba, Tymp. *Full Score.*
Prices for Sets: A (Symphonic)—$10.00, B (Concert)—$8.50, C (Full)—$7.00. Parts—.50. Full Score—$2.50.
Pedagogical Values: Excellent for musical growth, development of a broad, dignified style, development of intonation, fundamental musicianship and appreciation.
Problems: Horn and trumpet parts a bit difficult in places for J.H.S. Editing very good.
Evaluators: Crawford, Van Diest, Vuicich.

10. WATER MUSIC — Jr. H.S.—Adv. — Recommended
Handel-Kahn — G. Schirmer (1958) — Sr. H.S.—Int.-Adv. — Concert, Festival
Scored for: Fl I-II, Ob I-II, Cl I-II, Bsn, F Hn I-II, Tpt I-II, Tbn I-II-III, Vl I-II, Vla, Vcl, DB, Tymp, Perc, Pfte. *Full Score.*
Prices for Sets: A—$8.00, B—$10.00, C—$10.00. Parts—.50. Score—$3.50.
Pedagogical Values: Musically excellent. This work appears to be arranged with school orchestra in mind as far as keys, styles, and musical growth.
Problems: Advanced bass parts very difficult. Lack of rehearsal letters irritating.
Evaluators: Leibold, Miller, Rees.

11. WEST SIDE STORY — Sr. H.S. (or higher) — Recommended
Bernstein-Mason — (G. Schirmer & Chappell, 1958) — Difficult — Concert, Entertainment
Scored for: Fl I-II, Ob I-II, Eng Hn, Cl I-II, Bsn I-II, Eb-Bb-Eb Saxes, F Hn I-II-III-IV, Tpt I-II-III, Tbn I-II-III, Tuba, Vl I-II, Vla, Vcl, DB, Tymp, Perc (3), Harp. P-C Score.
Prices for Sets: A—$6.00, B—$8.00, C—$10.00. Parts—.50. Score—$1.00.
Pedagogical Values: Modern contemporary music good. Good for entertainment and development of popular musical growth. Rhythmic development especially stressed.
Problems: Many. Although all reviewers recommended this work, they agreed it would take a first class senior high orchestra to do it well. Over-cued in violin parts. String parts not too interesting to string players.
Evaluators: Crawford, Van Diest, Vuicich.

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European Orchestras . . .

ance had commenced at four in the afternoon. and there had been a rehearsal of *Die Maestersinger* before that.

In all the large opera houses coordination of the musical forces is a major problem. Although the auditoriums are all rather small, stages and pits are immense. Vocalists are often off pitch because they cannot hear the distant orchestra well; modern scenography demands that the singer stay well within the huge stage. At Bayreuth visual communication is aided by an elaborate TV intercom, broadcasting the chief conductor's image to all parts of the stage area.

Orchestra seating at Bayreuth is unusual; the winds are placed across the back of the pit (in the basement far under the stage) so that the strings dominate the front. Basses are split, with four at each end of the pit, about the length of a football field apart. But at Munich and Vienna, a still different seating is employed. Brass and percussion are at one end of the pit, and woodwinds and horns at the other end, behind first violins. Thus the strings are centered before the conductor.

We found the best performances of all those we heard in Europe presented by the Bavarian State Opera in the tiny reconstructed *Cuivilliestheater* in the palace at Munich. Mozart composed *La Finta Giardiniera* for this, the world's most elegant rococo theatre, and he conducted the first performance there of *Idomeneo*. For the operas *Intermezzo*, *Capriccio*, and *Ariadne auf Naxos*, the good sized Strauss orchestra took up almost half of the main floor. Yet tonal balance was splendid. It appears that in these baroque theatres, where all the wall surfaces are broken up with boxes and decorative filigrees, the sounds are homogenized and then reflected in a near-perfect blend. At the *Cuivilliestheater* there was a perfect union of fine singing, playing, acting, and visual effect. All the other European productions we saw were markedly below these in overall quality.

In all the larger theatres the orchestras were permitted to dominate over the singers. One might say that in the German-speaking opera houses, the orchestra comes first, scenic effect second, and singing is relegated to third place in importance. At the Salzburg Festival, conductor Von Karajan drove his orchestral forces so hard that the great voices of Elizabeth Swarzkopf and Leontyne Price sounded thin and attenuated.

Performances at Vienna are noteworthy not in their quality, which is high enough, but in a certain spirit or manner of playing which, without "thrilling" the listener, makes him feel that nothing else in the world one might do is quite as worthwhile as being there at that performance. The *Staatsoper* runs three theatres, the great (and surprisingly "friendly") opera house, the *Volksoper*, and the *Rezidensaal*, in the Hofburg, or palace. Performances at the Volksoper have the anticipated lilt or lift as an outstanding musical characteristic, but what is not expected is a barely sensed, subliminal lift in each musical phrase which is somehow also an integral feature of the people, streets and buildings of this wonderful city.

AUDIENCES UNSOPHISTICATED

We often think of our American audiences as lacking in musical perceptiveness and receptivity. I found the European audiences a little disappointing in the appreciation of their music. The Viennese audience for *Der Rosenkavalier* seemed singularly unsophisticated; you could feel it come to life where the familiar tunes came along. Yet the American "show me" attitude is missing. The music or the performance does not have to be "sold" to the Viennese.

We attended the Venice Biennial Festival of Modern Music, which was using the Doge's palace for most of its performances. The stylish Festival audience amused us by its open aversion to the modern music being performed.

In Venice we visited the famous Benedetto Marcello Conservatory of Music. The Conservatory is housed in a fine big Renaissance palace, with a "bridge of sighs" leading over a canal to some practice rooms in another building. Studios are anti-sound-proofed; every sound made in every studio may be heard in every other part of the building. The Conservatory serves as a museum, with precious manuscripts of the masters and old instruments almost casually left on exhibit throughout the hallways of the school. We attended a rehearsal of the Conservatory orchestra, and were surprised at the low level of proficiency of the string section, in view of the fact that all the string playing we had been hearing was so good.

La Scala in Milan was not open, but the *Teatro Nuovo* was presenting a short season. The orchestra here played with the same degree of violent emotional excitement that was being displayed by the singers upon the stage and the audience in the hall. How differently music sounds in the different countries! The Italian audience rouses itself to the same high pitch of excite-

(Continued on Next Page)

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HILL IN ACTION . . .

Frank W. Hill, Vice President of the American String Teachers Association, shown here directing students in minor repairs on stringed instruments. This is ut one activity covered by a course offered at Iowa State Teachers College in Instrument Repairs." The above picture was published in the December *Holton anfare* magazine to accompany an article written by Frank W. Hill on this subect. Mr. Hill's many projects for the promotion of strings include recent articles ppearing in music magazines which reach a wide and varying audience. The ovember-December issue of the AMERICAN MUSIC TEACHER contains an article y Mr. Hill entitled "Imagination Is Motivation." "The Instrumental Supervisor" the subject of the article appearing in the January issue of the *School Musician.* rank Hill has been writing a string column in this magazine for the past several ears. His writing responsibilities are compounded by the responsibility of editg the Sinfonian Newsletter. The dissemination of ideas through the press is one f the most effective means for the stimulation of interest in the growth of string nd orchestra activity.

uropean Orchestras . . .

ent at performances that we expect ere in America at football games. here is a constant murmur of discuson of the singing, occasional loud oos and whistles of disapproval, and a using ovation after favored arias.

The French orchestras we heard, *adiodiffusion Francais, Academie de usique* (the opera), *Salle Favart* Opera Comique) and the *Folies Berre* all have one quality in common: lightness and verve which gives the ench music a quality that recordings not convey. The players in the era houses perform in a most enertic manner which is nevertheless so ht and transparent that the voices of gers were seldom if ever covered up the instruments. Woodwinds in ris were beautifully played. And the ench musicians seemed to play in a e and natural manner, without spel effort. German woodwind players the other hand seemed always to be trained, held down by the hands of ir conductor. One felt that the Germans and Austrians played the exacting Strauss and Wagner scores so well because they had learned the notes so carefully, and not because they were superior players. One wonders how the musicians can play well at all, in view of their very heavy work schedule. The daytime is devoted to rehearsals for symphony concerts, while each evening the musicians will play the most difficult and taxing operas without rehearsal. The theatres shut down for three or four days each month to rehearse that month's operatic repertory.

Our visit to the European concert halls and opera houses showed us that there are many ways to perform music. National differences, and differences in theatres seem to be more significant than degree of perfection in the quality of performances. Recordings are unable to bring out the special qualities of European performances. Over there, the same artists seem to sound quite different, in different settings and before different audiences. The European musical scene is entirely different from America's. Go and see for yourself.

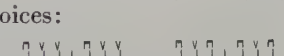
Bowing Patteons Of French Baroque

BARBARA GARVEY SEAGRAVE*

Seventeenth century France was the scene of a momentous development in the history of string music, the organization of an orchestra in which string sections rather than individuals played each part. During the reign of Louis XIII the orchestra known as the Twenty-Four Violins of the King was organized to accompany the dancing of the courtiers at balls and in the *ballet de cour.* The violin family was made the basis of this orchestra because of its clear, penetrating, loud tone which was better for accompanying dancing than the sweet, subtle viol tone. Clarity of rhythm was of utmost importance in playing for dancers, so it was soon recognized that a set of rules was needed which would clearly define the rhythm and produce uniform bow movements and phrasing articulations of each section of players. Since this codification was so strongly influenced by the close interrelation between gesture and tone, the rules were concerned with rhythmic emphasis and articulation rather than with slurs and legato bowings.

FEW SLURS USED

The earliest system of bowing European stringed instruments used up- and down-bows alternately, with few slurs. The French court orchestra established a relationship between the rhythmic structure of the music and the direction of bow-movement through the rule that the violin down-bow (and the up-bow of the viol family) should be used for the down-beat of the measure and for the point of arrival or strength in a rhythmic pattern. This principle was first stated by Mersenne in the *Harmonie Universelle* (1636) as the "rule of the down-bow," which simply stated that the first note of every measure must be a down-bow. This would have resulted in nothing new if all measures contained an even number of notes, as was more often than not the case in duple meter. However, music in triple time was also played with a down-bow for the first note of each measure. In order to achieve this, the player had two choices:



If he chose the first method, he was to stop the bow after the first up-bow and

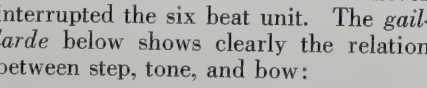
(Continued on Next Page)

*Dr. Seagrave is on the music faculty of Arkansas Polytechnic College at Russellville, Arkansas. She has degrees from the University of Illinois, Eastman School of Music and Stanford University. During the season she has been preparing and presenting a series of violin recitals. The above article represents but a small segment of her research in musicology.

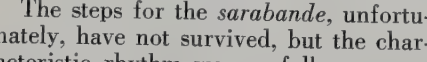
Baroque Bowing . . .

continue in the same direction *without lifting the bow* for the second up-bow. The effect of this would not be too dissimilar to that of the alternation of up- and down-bows. If, however, he chose the second method, he was required to *lift the bow* and return to the frog for the second down-bow *(reprise d'archet)* in order to come out right for the second measure. This, obviously, would cause both an articulation at the end of the first measure and a greater emphasis on the down-bow at the beginning of the second measure. He must, therefore, make his choice on the basis of the phrasing and rhythmic structure of the particular piece. Since so much of the music he played was dance music, most illustrations of bowings were dance tunes. By studying these examples, together with the dance steps which fit them, one discovers that such definite articulations as those produced by the *reprise d'archet* usually belonged at the end of a step pattern or at the end of a group of such patterns. Within the step pattern the bowing was arranged so as to emphasize further the rhythmic ebb and flow of the dance movements themselves.

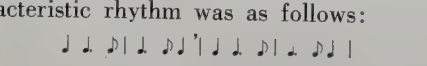
As might be expected, the dances in triple time are the most interesting in this respect. Most of these dances had two measure step patterns so that the normal bowing used the *reprise d'archet* between alternate measures and never interrupted the six beat unit. The *gaillarde* below shows clearly the relation between step, tone, and bow:



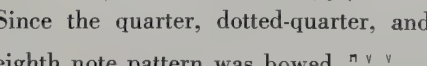
The steps for the *sarabande*, unfortunately, have not survived, but the characteristic rhythm was as follows:



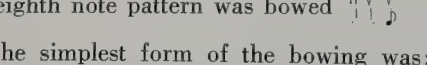
Since the quarter, dotted-quarter, and eighth note pattern was bowed



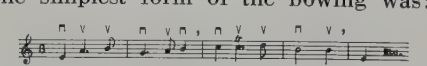
the simplest form of the bowing was:



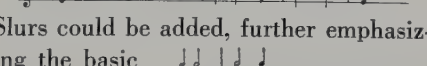
Slurs could be added, further emphasizing the basic



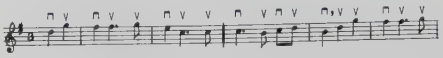
so that the pattern became:



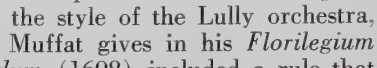
Any changes in the underlying rhythmic structure were made more emphatic by the bowing. The *sarabande* happens to be one of a group of dances in which the rhythm characteristically shifts from 3/4 to 3/2, as in the example below. In such a case, the bowing would be:



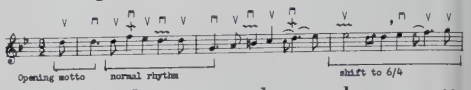
Menuets, sarabandes, passepieds, and other similar dances make use of bowings based on two-measure patterns, with the interior phrase endings often feminine. *Chaconnes* and *passacailles,* on the other hand, begin with a strong anacrusis, consistently building up a rhythmic drive through the repeated pattern so that no break in the phrase is possible until the end of the four measure harmonic progression or bass ostinato on which the piece is built. Thus, a typical *chaconne* bowing would be:



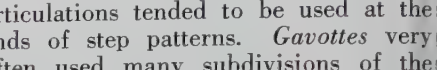
The description of the rules for playing in the style of the Lully orchestra, which Muffat gives in his *Florilegium Secundum* (1698) included a rule that measures of six quarter notes must have a down-bow on the first and fourth beats, "except in the *courante.*" In this dance, the bowing must be "as it comes." This is quite natural, since the normal rhythm of the courante is really 3/2.



However, the *courante* has an alternate 6/4 rhythm which may be used in place of a measure of 3/2. When this rhythm occurs, a phrasing articulation is often in order, and is almost invariably marked by a comma in Couperin's *courantes.* The bowing which would produce the desired articulation is marked above the example. It should be noted that all the slur markings are Couperin's, and only bow-direction markings have been added.



Duple dances, such as the *gavotte* and the *bourree* used much simpler rhythmic structures than the triple dances. However, even in these dances, articulations tended to be used at the ends of step patterns. *Gavottes* very often used many subdivisions of the beat which were slurred in pairs.



In the eighteenth century, a solo French violin school developed, combining the old French orchestral dance style with the Italian violin style of Corelli. Sonatas and concertos by such composers as Couperin, Senallie, and Aubert began to appear in abundance. In these sonatas the French style continued to be used in its purest form in dance movements, while the Italian style was used in singing *adagios,* technically brilliant *allegro* movements, and Italian dance movements like the *corrente* and the *giga.* In these sonatas the French rhythms were often given a very sophisticated and stylized treatment, and of course the old orchestral bowings were not applied strictly, but their spirit continued to mold the phrasing and articulation patterns used. Many of the old rhythms also appeared in all sorts of music apparently unconnected with the dance, so that a *bourree* rhythm might turn up in a fugue subject or a *sarabande* pattern as the basis for a slow movement. By studying the patterns as they existed in their simplest form, when they were most closely connected with the rhythm of the dance gestures, the violinist may still gain new insights into the style best suited for playing French Baroque music as well as movements in the French style in the works of Bach and others.

> "Mais pour mieux connaitre le vray mouvement de chaque piece . . . je trouve que la connaissance de l'art de la danse est d'un grand secours."
>
> ———
>
> But in order to understand the true rhythm of each piece . . . find that the knowledge of the art of the dance is a great help."
>
> Georg Muffat,
> *Florilegium Secundum* (1968)

SOURCES OF EXAMPLES

Gaillarde. Tune, "America." Dance steps from Thoinot Arbeau. **Orchesography,** 1588.
Sarabande. Tune and bowing marks from Pierre Dupont. **Principes de violon par demandes et par reponce,** 1718.
Sarabande with alternate rhythm. Francois Francoeur. Sonata VII, Livre II, 1720.
Chaconne. Rauol Feuillet. **Choregraphie,** 1713.
Courantes. Francois Couperin. **Les gouts re-unis** lle concert, 1724.
Gavotte. Marin Marais. **Pieces en trio,** 1692.

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Otakar Sevcik (1852 - 1934) His Life

ROBERT DOLEJSI

CHAPTER III
1892-1909

Prague and the old conservatory! After nearly twenty years Sevcik again saw the friendly streets, the bold towers and spires punctuating the vista of Hradcin Castle rising from the heights, ancient Charles Bridge over the Moldau, and the Kreuzherren Monastery School where as a lad of ten he had experienced his first encounter with a strange world. All these familiar scenes and landmarks evoked in him nostalgic, poignant memories of student days; of defeat, humiliation, poverty and ultimate triumph. He was returning now as a full fledged professor at the invitation of the conservatory directorate. In 1882 his old master Anton Bennewitz had assumed the directorship of the institution following the death of Josef Krejci. What a pity that this Nemesis of the former shy young student was not present to witness the successful return of the brilliant young professor for whom he had predicted such a dismal future!

METHOD RELUCTANTLY ACCEPTED

Sevcik's entry into Prague's musical life, although heralded with warmth and sincerity for the most part, was tinged with a certain degree of antagonism and professional envy by his future associates at the conservatory. That Bennewitz himself had plans to eventually elevate Sevcik to a high post in conservatory affairs there was no doubt, but others in the violin department had already reflected their short-sighted attitude by choosing to ignore recognition of the new Sevcik Violin School in the curricular requirements of the conservatory. The widely publicized method had already been adopted in many distinguished institutes of music, including the conservatories at Leipzig, Hamburg, Berlin, London, Paris, and even in distant New York, but it was not until after Sevcik's arrival in Prague and his official inauguration into the violin department of the conservatory that his teaching material was accepted there.

If Sevcik worked arduously with his pupils in Kiev, he certainly consummated his pedagogical knowledge in Prague where his stuents by their brilliant achievements during the next few years caused the eyes of the music world to be focused on the famous conservatory in Bohemia's entrancing capital city. He had now reached his fortieth year, and had long ago retired from public concert life. While his first two works had been completed and his European reputation as a violin authority was established, still he was far from an international figure. Now, however, he was about to enter that highly productive period which culminated in the meteoric rise to fame of a famous trio of violinists: Jan Kubelik, Jaroslav Kocian and Marie Hall. Their subsequent concert tours in the world's principal cities brought an unparalleled stream of students to Sevcik's door to seek guidance from the man who was responsible for he phenomenal achievements and extraordinary successes of this violinistic triumvirate. In time the trek of fiddlers to Prague resembled on an enlarged scale the rush of violin aspirants more than two centuries earlier to Arcangelo Corelli in Italy.

> When it appeared that the publishing of the Robert Dolejsi story of the Life and Work of the great violin teacher Otakar Sevcik might be threatened because of an editorial policy change of the *Violin And Violinists* arrangements were made through the kind offices of Gladys M. Bell to continue the series in the pages of the AMERICAN STRING TEACHER. The earlier chapters can be obtained through the purchase of back copies of *Violins And Violinists*, Gladys M. Bell, Editor, 30 East Adams Street, Chicago, Illinois.
>
> Robert Dolejsi is also the author of an article appearing in the November - December issue of the AMERICAN STRING TEACHER, "The Psycho-Physics of the Left Hand."

KUBELIK OPPOSED

In the autumn of 1892 Jan Kubelik, a lad of twelve, played his entrance auditions for acceptance into the violin classes. It has become traditional hearsay that with the exception of Sevcik all the professors (including Bennewitz) refused to accept the slim gypsy-like boy on the grounds that he lacked sufficient talent. Sevcik, the newcomer, evidently having confidence in the young boy's ultimate career, cast the solitary vote of approval and he therefore had to assume full responsibility for the entrance of the Bohemian gardener's son into the conservatory violin classes. Sevcik's argument that it was impossible to predict a young pupil's future on the strength of a single audition met with bitter opposition and adamant rejection by the board. Was not the professor perhaps secretly glancing back to the time when in this same conservatory, perhaps in this very room, he had suffered the humiliation of failure? And was it not probably that now as an enlightened pedagogue and as a good Samaritan he was giving another young aspirant an opportunity to further his ambition? Be that as it may, in six short years Sevcik developed Kubelik into the startling genius who was to astound the music centers of the entire world for decades to come—and who in turn was the first to herald his master's renown internationally.

SEVCIK'S STAR RISES

But Kubelik's solitary notable career did not immediately convince the musical world that Prague was to be its violinistic Mecca, for one star could logically rise and glitter because of individual genius. It was not until a veritable harvest of fine virtuosi began to appear on the horizon from the old conservatory, chiefly among them Jaroslav Kocian, Marie Hall and Emanuel Ondricek, and others of lesser renown, that an avalanche of violinists descended on Sevcik in Prague and then in Prachatice, Pisek and Vienna. They came from everywhere to partake of a pedagogical fare, which, if it did not make world famous players of every one, it did give definite instrumental knowledge and maturity to a far greater number of violin aspirants than had heretofore been offered by any teacher in a degree even remotely approached.

On March 5, 1893 Sevcik played his introductory recital as a member of the Conservatory faculty, performing the First Concerto in E Major by Vieux temps. He astounded the public not only with his technical skill, but electrified everyone with the lightning rapidity of his up and down bow staccato passages for which the work is famous. It was evident that Sevcik, during his long stay in Kiev, though he gave no public performances except as a participant in faculty concerts, certainly had not neglected his instrumental virtuosity; and this in spite of long teaching schedules, the composition of his works, active participation in chamber music recitals, and the executive duties demanded by his position as chief of the violin division at the conservatory.

STUDENTS TRIUMPH

In 1894, two years after Sevcik assumed the leadership of the violin classes at the conservatory, Karl Seibert was his first graduate student. He became a prominent member of the National Theater in Prague. Stepan Suchy, who subsequently was appointed professor at the Prague Conservatory and B. Lhotsky, who was elected the leader of the distinguished Sevcik String Quartet, both graduated in 1897. Jan Kubelik graduated from the Conservatory in 1898, playing at the final commencement concert the Paganini D

And Works - - Robert Dolejsi

ıjor Concerto with the Sauret Caden-
He not only displayed a flawless hnic, but performed with an aristo-ıtic elegance and charm that in ıny respects (and this may be stated thout reservation) has never been ıalled. Added to these attainments s a personality which was so arrest-; that when he appeared upon the ge a hush fell over an audience, nost as if everyone held his breath thrilling expectancy. Following the ısational debut in Prague in his 18th ar Kubelik literally conquered the ısical world. His unequalled tri-ıphs in Vienna, Berlin, and London, which cities he gave entire series of d-out concerts, were followed by ırs of the whole continent, then Aus-lia and the Orient. England and nerica capitulated before the dazzling of the slender dark-haired youth ıo had inherited the mantel of Paga-ıi himself. His triumph in London s nothing short of extraordinary. ıeen's Hall was filled to capacity ain and again, and following his first ır of England many English students, l by Marie Hall, entered Professor vcik's classes in Prague.

Others who graduated in Kubelik's ıss of 1898 were Jan Krejsa, later concertmaster of the Odessa Opera; Frantisek Vert, who stepped into the Berlin Philharmonic; Oldrich Vavra, later appointed professor of the State Conservatory in Brno; Vratislav Mudroch, A. Neliba and O. Hoffmann, Prague virtuosi; and a single American of Bohemian descent, F. Tytl.

DEVELOPS TEACHERS

The 1899 class was outstanding in that it brought to the violin world the distinguished soloist and pedagogue, young Emanuel Ondricek, nephew of the famous Franz, and V. Huml, who as professor of the Conservatory at Zagreb (Agram) Croatia, subsequently developed and presented to Professor Sevcik one of his outstanding pupils in the person of Zlatko Balokovic. In 1913 this young player won the Austrian State Prize and highest honors upon graduation from the Master Class of the Imperial Academy at Vienna.

Other Sevcik exponents who completed the curricular requirements in 1899 were A. Macek, A. Ledvina, professor of the Music Academy in Bratislav, J. Kouba, concertmaster of the German Theater in Prague, P. Huttisch, chamber music virtuoso in Karlsruhe, and Josef Nejedly of Prague.

In 1900 Karl Prochazka, K. Moravec and Jindrich Bastar graduated with high honors. These three were to bring wide fame to their professor's name, the two former becoming members of the Sevcik (later Sevcik-Lhotsky) String Quartet, which organization took over much of the renown won by that incomparable quartet group "The Bohemians" (Hoffman, Suk, Nedbal and Vihan) when the latter ceased public activities, Prochazka and Moravec became professors at the Prague Conservatory later on, joining Professor Bastar who followed in his master's footsteps as a widely recognized pedagogue. As a senior professor he, more than any other individual, assisted in the promotion of the endowment of the Sevcik College (1933-34).

In 1901 the brilliant Jaroslav Kocian stepped out of the conservatory ranks. Second only to Kubelik in bringing world renown to his master he had entered Sevcik's classes in 1896 in his twelfth year. His was a talent of the precocious order. At the age of four he played a concert in Wildenschwert, Bohemia, his birthplace, and while still a child had organized a village orchestra and directed it. While Kocian did not possess the dark fire and magnetism of his colleague Jan Kubelik, he played with an extraordinarily limpid style which fascinated not only by its ease

(Continued on Next Page)

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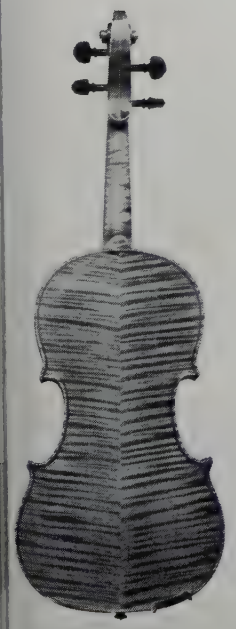

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Otakar Sevcik . . .

and smoothness but by a pure, silvery quality of tone. To be within a few feet of Kocian and hear him play the Fugue from the C Major Sonata of Bach without a blemish or even a suggestion of roughness in the difficult chord progressions was truly a remarkable experience. Sevcik was known to have considered Kocian his most talented student, though not his most ardent worker. His successes on his tours never were equal to those of Kubelik who had descended upon the musical world at an oddly propitious time when a great gap in the periods of young touring virtuosi seemed to exist. Until the arrival of Heifetz, Kubelik's high road to fame made all subsequent careers appear as but dim reflections of his own. Sevcik arranged for Kocian's appointment to the Prague Conservatory as a Professor in the Violin Department prior to 1939, but the advent of the Nazi Regime and subsequent political changes brought him nought but social and artistic disaster. He died in Prague at the lowest point in his fortunes on March 8, 1950.

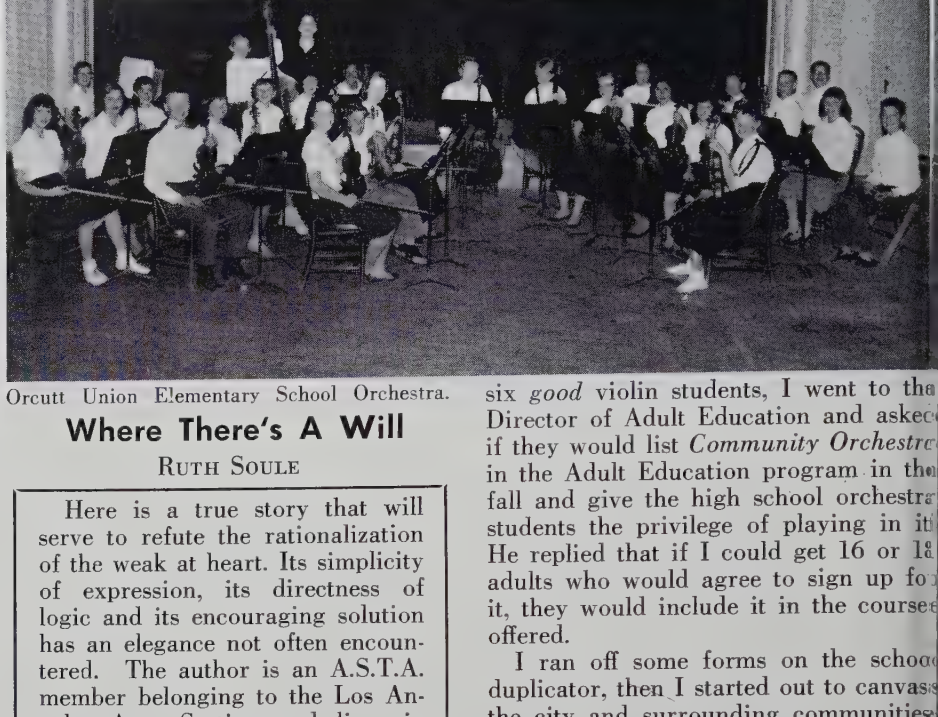
HANS LANGE

Hans Lange graduated in 1901. He won preliminary laurels in Constantinople (his birthplace) and made his major debut in Berlin at the Singakademie in 1903. He became concertmaster of the Frankfort Opera in 1910 and led a string quartet there. In 1924 he joined the New York Philharmonic Orchestra as concertmaster and assistant conductor and in these capacities continued under the direction of Toscanini regime in 1934 to 1936, later becoming associate conductor of the Chicago Symphony Orchestra under Frederick Stock and Desire Dufauw. At present Mr. Lange conducts the Albuquerque Symphony Orchestra The 1901 class also included Marie Herites, one of the first prominent American woman violinists after Maud Powell, and F. Stupka, formerly professor at Odessa and later director of the Czech Philharmonic at Prague.

Prague now became the violin center it deserved to be. The charming medieval city offered glamour and tradition rarely found anywhere on the continent with the exception of Vienna. Ben Hayes writes his impressions thus:

"To study a beautiful art among beautiful surroundings, is not that a priceless experience? Prague has a beauty all its own at all times. In the golden autumn when most students see it for the first time, with the late sun gleaming on a thousand spires and steeples, throwing long shadows across the colored roof tops; in mid-winter, when from the heights of Hradcin the old Burg in its snowy covering shows through a transparent mist lightly hovering over the river, like a fairy palace set on high above the grand medieval city; most beautiful of all perhaps the fresh spring time, when Bohemia suddenly blossoms out into one vast flowering orchard. Standing then towards evening at some point near the quaint Karl's Brucke, memorable in itself on account of its legend of struggle between priest and king, saint and tyrant, one sees, blending with the strong deep red of ancient roofs and historical buildings, and melting into the dull soft grey of vaulted domes and slender spires, the pure whiteness of blossoming fruit trees and the dainty tints of lilacs, the falling gold of the laburnum and the fresh bright pink of the flowering chestnuts, and a bewildering mass of exquisite color illuminated by the dyin glory of the setting sun.

"All who live long in the wonderfu city on the Moldau's banks learn to lov it, but most of all those who, comin from foreign lands and distant colonie to seek the realization of a life's drea in it, find in the midst of the old Im perial City a little republic of art, a ideal commonwealth in which all n tions are represented and no one preferred before the other, where pett class prejudice has ceased to exist an where all are free to strive for th highest aim where the only distinctio recognized is that due to individu merit, and where the first citizen their much honored and beloved chie Professor Otakar Sevcik."



Orcutt Union Elementary School Orchestra.

Where There's A Will

RUTH SOULE

> Here is a true story that will serve to refute the rationalization of the weak at heart. Its simplicity of expression, its directness of logic and its encouraging solution has an elegance not often encountered. The author is an A.S.T.A. member belonging to the Los Angeles Area Section and lives in Santa Maria, California.

For several years, eleven to be exact, we have had an elementary school orchestra. During this time there has been no high school orchestra, so that the violin, cello, bass, and viola players, (and there have been some good ones) who graduated from our school soon stopped playing after entering high school.

Earnest efforts by some of the parents to pressure the high school Board of Education into offering orchestra as an elective, were of no avail. They were told that since our school was the only elementary school in the whole valley which had a string department, there were not enough students to justify offering it in the curriculum.

About three years ago, when our school was graduating an *outstanding* viola player, a cello student and about six *good* violin students, I went to the Director of Adult Education and asked if they would list *Community Orchestra* in the Adult Education program in the fall and give the high school orchestra students the privilege of playing in it. He replied that if I could get 16 or 18 adults who would agree to sign up for it, they would include it in the courses offered.

I ran off some forms on the school duplicator, then I started out to canvass the city and surrounding communities.

It was time-consuming and required a lot of driving, but I was successful in getting enough names on the dotted lines to insure having an orchestra. It was only one evening a week but this was better than nothing and offered a thread of hope that some of the children would continue their study of music.

As an outgrowth of this activity about a year later a group of civic minded citizens were successful in organizing a symphony orchestra with the distinguished Loren Powell, formerly of USC, as conductor. Some of the more advanced high school students who had continued their string playing auditioned for Mr. Powell and are also playing in the symphony group, and I am *very happy* to state that this year, for the first time since I have been teaching in Orcutt (California) *we now have high school orchestra.*

Colleges Provide String Leadership

EDITOR'S NOTE:

The present day Conservatory of Music is, with few exceptions, centered in the nation's colleges and universities. Inquiries were sent out to the department heads of nearly two hundred schools suggesting that they keep us informed of the progress of their efforts to further strings and the orchestra. Several responses are herein offered.

This information is in line with the efforts of a committee which is working on developing a close liaison between the American String Teachers Association and the National Association of Schools of Music and is chaired by John Kendall, Director, Conservatory of Music, New Concord, Ohio, who is also the president of the Ohio Unit of the American String Teachers Association.

BETHANY COLLEGE

James Brauninger, ASTA
Lindsborg, Kansas

Our department head has given me ur letter inquiring about our interest the string program in our area. I n very happy to answer your letter cause we are vitally interested in the omotion of string players.

First of all, we have two orchestras at thany College. Lowell Boroughs, who a string player, conducts the College mphony Orchestra, and I conduct the amber Orchestra. I am enclosing o of our programs from this year. regarding literature, we believe that ly the finest literature will produce od musicians and we strive to do mplete symphonies rather than porns thereof and original editions rath- than abridged works. The Chamber chestra, which was new to Bethany llege last year, is specifically dened for the string player to acquaint n with and to interest him in some of excellent, but largely unknown repoire for his performing medium. We ually rehearse the group as a string chestra and add winds or brass, as in case of the 2nd Brandenburg Conto that we recently performed.

Realizing the long-range need for omotion of string players in the pub- schools, we string performer-teachers Bethany College are this year making ilable string demonstrations in any mentary school in the state of Kansas ere it is desired that there should be ing students started. This is at no cost to the public school involved. Also the Chamber Orchestra is available for concerts and demonstrations to public schools in our area.

Our string faculty consists of three people. I teach violin and viola, Mr. Donald Hergert teaches cello, and my wife, Eva Brauninger, teaches string bass. Since we have previously taught in the public schools, we perhaps are sensitive to their needs as well as our own.

BOWLING GREEN STATE REPORTS

James Paul Kennedy, Chairman,
Department of Music
Bowling Green State University,
Bowling Green, Ohio

We feel, at Bowling Green State University, that the development of strings is an essential part in the perpetuation of our American heritage and particularly for the improvement of the standards of taste and teaching in the public schools. For this reason we have suggested that all of our students, regardless of their interest (vocal, piano, instruments), take both high and low strings classes; these are each a semester in duration. And it is further recommended that they take these the freshman year so that those who have potential talent can be definitely encouraged to continue on a private basis throughout the rest of their college days.

A BALANCED PROGRAM

We have stressed the small ensembles as well as our chamber and symphony orchestra. In hiring staff members, we have given a high priority to having a well-balanced staff of string instructors. In the screening of our wind staff, we have made sure they have a real interest in the orchestra along with their obvious interest in wind ensembles. We attempt to encourage the richest participation in ensembles, feeling that this is an enlargement of the classroom. But it does not and can never take the place of the work in the music classroom and in the music studio.

We have felt that it is necessary for our institution as a state university to take the leadership in the development of string programs and orchestral ensembles while at the same time, encouraging the highest possible literature and performance standards in both the choral and wind fields. It is not a case of emphasizing one and de-emphasizing the other but of achieving a balance which will make for a wholesomeness

(Continued on next page)

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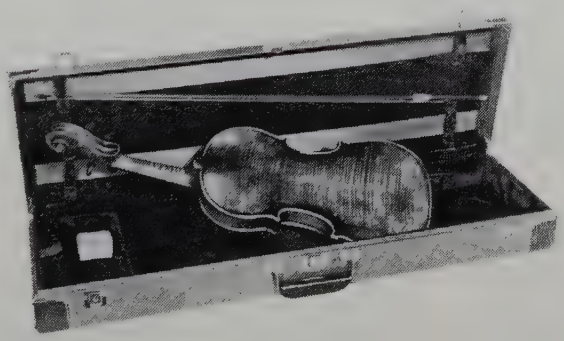

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College Leadership . . .

and a togetherness in music. Too long have people tended to feel themselves as wind specialists, choral specialists or string specialists instead of music specialists. For anything which tends to divide us, tends to destroy us.

We have established a string trio which is the envy of all those who have heard this ensemble as well as making possible a string quartet and a piano trio. We have scheduled two faculty chamber concerts and the string faculty has become the core of our performing artists in this area.

EASTMAN STRING WORKSHOP

Dr. Allen I. McHose, director of the 1961 Eastman School of Music summer session, recognizing the increasing interest in string study and string repertoire, announces an expansion of the summer session program that will be of special interest to all string teachers, from the elementary to the college level. In addition to the regular six-week summer session courses, there will be the one-week String Teachers' Workshop, July 24 to 28, and a two-week String Institute, July 24 to August 4.

New features of the workshop include the opportunity of observing a number of private lessons being given by members of the artist faculty, a course in string instrument adjustment and repair given by a master string repair artisan, an expanded series of lecture-demonstration sessions by members of the artist string faculty, and the opportunity to participate in four string orchestra reading sessions and a number of chamber music sessions.

The newly established String Institute is designed to provide a two-week concentration in the study of the strings. The institute is a course in the curriculum of the Master of Music degree in music education in the graduate school division of professional studies. A limited number of special students will be admitted. Each student in the institute will have the opportunity to study a string instrument other than his own major instrument. This will be accomplished by forming small classes meeting daily under the direction of an artist performing teacher. Methods, technical problems, and new literature will be discussed in an atmosphere of making music through the string orchestra, small string ensembles, and lecture-demonstration hours with an artist teacher.

Evidence of the confidence of the Eastman School has in the cause of strings is indicated by an advertisement appearing on page 14 of this issue of the AMERICAN STRING TEACHER and the fact that a two-page advertisement on the conference will appear in the March-April issue.

RICHMOND COLLEGE

WENDELL SANDERSON, Director
Department of Music
Richmond, Virginia

The promoting of emphasis on strings in colleges is quite essential if string playing is ultimately to improve throughout the United States. Many colleges, of course, are doing fine work along this line.

The real fundamental support of string playing will come from schools—elementary, junior high and high schools—where students are being recruited and trained and indoctrinated in string playing. String playing in schools and orchestras in high schools and school systems will exist and thrive in proportion to the interest and ability of the teachers and directors in strings.

If the head of the music department in a city school system, for instance, wishes to bring about an increased interest in string playing and orchestral development, the one sure way for him to do that is to appoint string players to instrumental music teaching positions including that of directing the high school band. This need not mean that the band will not be musical or, indeed, that it will not be a good band. It can mean, however, that the band will become a part of instrumental music and not constitute the whole of instrumental music, itself, in such a school system.

How many people do you know who

The All-Philadelphia Junior Orchestra

Membership to the All-Philadelphia Junior orchestra is achieved through recommendation by the school instrumental teachers, school principals and an audition by its conductor Jaroslav Holesovsky covering a demonstration of a sense of tonality, scales and sight reading.

The woodwind, brass and percussion players are selected from the first chair players of the All-Philadelphia Junior band which rehearsal each Saturday morning from 9 to 12 in the same building as the orchestra.

All members of the orchestra *must* take lessons with a private teacher either at school or at a Saturday morning music center, or at a recognized music school in the community.

At the rehearsals all vacant seats are filled and latecomers must sit in the rear of their respective sections for the remainder of the rehearsal. Double post cards containing the names of absentees are sent to the instrumental teachers who check each absentee and return the card with the reason for absence.

Each of the All-City musical groups have a committee of three faculty members who work with the conductor. Members of these committees are paid as part of their "in-service training." The orchestra will be heard on the A.S.T.A. Convention program.

CHIEVING GLAMOR BY ASSOCIATION

Six windows of the San Francisco epartment store, *The White House*, ere given the glamor treatment to call tention to the new season of the San ancisco Symphony Orchestra. Each ndow contained a photo of one of the tists to appear with the Symphony rchestra. Frank Passa, A.S.T.A associate member and violin maker, of San Francisco provided five Stradivarius violins, an Amati viola, a Goffriller cello, bows, other violins and a display of the step by step process of making a violin. The value of the instruments was a quarter of a million dollars.

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ollege Leadership . . .

e over sixty and who still play active- an instrument other than strings and e keyboard? Not many. This should ean to any thoughtful person that ings are a practical means of musical pression and, therefore, very useful in r society.

If the college's reason for promoting ings is, in addition to having a good llege orchestra, that of promoting ings in America, it might offer more holarships to string players and fewer drum majorettes, so to speak. It ght foster all-state string groups unmpered by the blare, musical noneeless, of wind instruments.

The college music program in Ameri- is dependent upon and relatively as od as the music in the schools which rnish the college with the music stunts who make up its clientele. The lege can help to complete the progs by doing more and better work th those who will teach instrumental sic by improving the climate for ings and the instruction in strings d the emphasis upon strings for all sic education majors. Granted this l require a desire for and an undernding of such a program on the part the Dean of the School of Fine Arts his counterpart.

There must be fundamental reasons y instruments of the strings family function so effectively in our modern society as they have over the centuries. This consideration should guide us in establishing our values in the development of music programs in our schools and colleges in America.

Do you send such letters promulgating the interest of the American String Teachers Association to the "grass roots" string teachers also?

UNIVERSITY OF TEXAS

ALEXANDER VON KREISLER, Director Junior String Project; PHYLLIS YOUNG, Co-director Junior Strings Project.

We feel that the University of Texas is doing much for the promotion of strings and string teaching. We know the members of the American String Teachers Association will be interested in details of our project and an account of a recent appearance of the orchestra.

One hundred and sixty students of the University of Texas' Junior String Project performed at the opening session of the State Convention of the Texas Congress of Parents and Teachers. Four thousand delegates attended this concert which was held in Austin's Municipal Auditorium on November 16. The students played two pieces, America and the Thanksgiving Hymn; advanced and intermediate students of the project then performed the *Symphony for Young People* by J. Clifton Williams and the *Serenade for Strings* by Elgar. The groups were conducted in this performance by Ezekiel Castro.

The Junior String Project is headed by E. W. Doty, Dean of the College of Fine Arts; Alexander von Kreisler, director; and Phyllis Young, co-director. It serves as a teacher-training program for twenty-one advanced string students whose work is supervised by a distinguished faculty: Donald Wright, viola and chamber music; Alfredo de Saint-Malo, violin; Horace Britt, cello; Erno Valasek, violin; Phyllis Young, cello and bass; Alexander von Kreisler, orchestras; Janet McGaughey, theory; Charlotte DuBois, public relations; Nelson Patrick, consultant; and Charles E. Brookhart, instruments.

Four former project students, Mary Eleanor Brace, Ezekiel Castro, Deirdre Malkemus, and Stanley McCarty, are now teaching assistants. Other teachers from Texas are Dona Lee Croft, Samuel G. Cross, Jerry Csaba, Diana D'Albergo, Fran DeShong, Dottie Mae Jordan, Jane Linn, Marilyn Moench, Leo Nitch, Roberta Jo Redmon, Emily Tipton, and Sandra Wilson. There are also teaching assistants from Pennsylvania, Barbara Booth; North Carolina, Nancy Carr; Vancouver, British Columbia, John Csaba; Mississippi, Elizabeth

(Continued on Next Page)

TEXAS JUNIOR STRING PROJECT ORCHESTRA

College Leadership . . .

Lane; and Argentina, Julio Voirin.

The Junior String Project offers a broad curriculum. Each student receives from three and one-half to five and one-half hours of instruction a week, including theory, orchestra, instrumental lessons (violin, viola, cello, or bass), and a half-hour weekly Youth Forum program. Outstanding students are given additional training in chamber music. In providing such a varied program, the teachers receive training in teaching instrumental, theory, and chamber music classes, in conducting one of the three Junior String Project orchestras, and in administration.

The Junior String Project has been heralded by musicians and educators throughout the nation as one of the finest programs for the development of young talent and the training of teachers. It has been honored for three years by the National Federation of Music Clubs for its outstanding contribution to the "Crusade for Strings."

Strings At Eastern MENC

Three special sessions on Strings were held at the Eastern Division of the Music Educators National Conference, January 13 to 16 at Washington, D.C. Maurice M. Greene of West Hartford, Connecticut, was the ASTA representative in charge.

The topics considered were, "The New Approach to Beginning String Methods," "Beginning Violin in the Third Position," and "Danger Period in the String Class: The Intermediate Level." Participants were: Howard Lee Koch, Charles Petranek, Willfred Fidlar, Sampel Applebaum, Jaroslav Holesovsky, Walter F. Angus, Clayton Shufelt and Harry Sulkin.

Think Stuff!

Thoughts from Books, Magazines and Reports on Research

HOWARD M. VAN SICKLE

Often one gets so involved with the correct stance of the little finger or the friction point on a string that many ideas leading to a depth of understanding or the focusing of insight are lost. Yet few persons live through a day without spending some time trying to solve basic human and musical problems. For this activity *ideas* are the fuel for thought. The more basic the idea the more likely it will be related to a number of fields of human activity.

In our restless search for new ways of expressing thoughts we find such interesting things. Some little item will percolate for days and produce an exciting brew of thoughts, conjectures, devices, hopes, warnings and illuminations. It must be realized that everything in books are not necessarily completely true. But anyone who has tried to put their thoughts and feelings on paper realize the amount of soul-searching that is a necessary part of the creative process. With this as an introduction we would like to bring your attention to these varied items.

Let's face it: Music is changing (and so is our teaching of music). The virility of the art suggests change. And yet, as Joseph Schillinger mentions in his book *The Mathematical Basis of the Arts*, "If art implies selectivity, skill and organization, ascertainable principles must underly it." The clarification of the principles of composition are resulting from electronic computor programs in several of our research laboratories.

"No artist is really free," Mr. Schillinger continues. "He is subjected to the influences of his immediate surroundings in the manner of execution and confined to the material media at his hand. If an artist were truly free he would speak his own individual language," so states Mr. Schillinger.

"The key to real freedom and emancipation from local dependence is through scientific method," he says. "We cannot liberate ourselves by imitating a bird. The real way to freedom lies in the discovery and mastery of the principles of flight. Creation directly from *principles*, and not through the *imitation* of appearances, is the real way to freedom for an artist. Originality is the product of knowledge, not guesswork. Scientific method in the arts provides an inconceivable number of ideas, technical ease, perfection, and ultimately, a feeling of real freedom, satisfaction and accomplishment."

This is but an introduction to a deeply considered approach to the understanding of the arts whether they involve the visual or the sound. *The Mathematical Basis of the Arts* was published in 1948. Its ideas are probably more acceptable now than when it was printed. The ole globe has done some mighty fancy spinning the past thirteen years.

ink Stuff! . . .

To find a real considered, defensible proach to the understanding of thm is just about as easy as getting mission to review the files of the I. Perhaps it is the wisdom born of orance that has kept musicians from iting about rhythm. Grosvenor W. oper and Leonard B. Meyer of the iversity of Chicago have dared to plore the subject in the recently pub- hed book titled *The Rhythmic Struc- e of Music*, University of Chicago ess.

A number of fine distinctions are de between meter and rhythm which licate that they can be independent tors in the temporal organization of sic. The theoretical basis for the of poetic feet to analyze rhythmic terns, Drs. Cooper and Meyer claim, based on some of the concepts put th by James I. Mursell.

The book should be very stimulating the string player who likes to dis- er the "what" and "why" of musical formance. The authors have been ng the book in conjunction with the ial courses of music theory. It is reshing to find a strong, straight- ward step taken to reduce the ount of ignorance on so important element of music. What mortal can swer the question of What is Life?

A sub-heading "An Accented Rest" ggests a provocative concept. In dis- sing the Beethoven, "Eroica" Sym- ony (one of but many examples used illustration) the authors ask, "And at does this anacrusis lead up to? all things, to a rest—to an accent, t is, which is unheard. It is this t, this silence, which has been rked for consciousness by the move- nt in the preceding measures. So ense is that movement that this ac- t is expected to be powerfully essed. The first beat of measure 280 st be the loudest silence in musical rature; one might say that it is so earable loud as to be inaudible." uld that be something like the ap- use of a TV audience?

A big book that is a delight to a ng player for its careful production well as for its quality treatment of subject is the Roda volume on *Bows Musical Instruments of the Violin nily* which was published in 1959 by liam Lewis & Son of Chicago. More n half of the book is devoted to a graphical List of Bow Makers and Photographs. The pictures show life-size details of the frog on the t hand page and the details of the -tip on the facing page. Quick parisons are thus possible.

n the discussion of the more impor- factors in the growth and modifi- on of the bow through the ages an resting statement on the source of bow hair is included. Of all the horses available to contribute horse hair for string instrument bows only about 5% are white horses. For various reasons only about 5% of the hair obtained is used for bows. The mention of "white" horses brings to mind the famous dialogue of the Two Black Crows of early radio fame.

Of more serious nature we find under the chapter title of "Choosing a Bow" the following advice: "In recent years, as the value of the bow, both as a work of art and as an important playing adjunct, has become more widely recognized, more expertness has developed among dealers, players, connoisseurs and the collectors. For the purchaser who is interested in the authenticity of a bow, it is advisable to consult a reliable individual or firm whose judgment is based upon experience in handling fine bows."

N.J. Unit Starts Bulletin

With a new year a new publication by the New Jersey Unit of the American String Teachers Association has come into being. *String Tones* is the name of the new mimeographed publication, 24 pages large. Robert C. Marince, President of the New Jersey Unit, is the Editor. A series of biographies of the New Jersey Board of Directors is a feature of Volume I, No. 1.

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Strings On Groove And Tape

Editor's Note: In contemporary musical life recordings on discs and tape provide musical information not ordinarily available to any one individual in live performance. Although it must be recognized that much music reproduction does not approach the quality of facsimile many insights can be gained by string players from critically listening to artistic performance.

SAMUEL APPLEBAUM

ANGEL

"Great Recordings of the Century," Angel's invaluable series, has two new additions, both memorable. Both were recorded in 1934 (early in the days of electrical recording) with members of the famous Pro Arte Quartet. One is the Mozart G Minor Piano quartet done with freshness, vivacity and great musicianship by Artur Schnabel with the Pro Arte. It is a performance full of noble character and unusually fine sounds for its period. The other is with Alfred Hobday, viola, augmenting the Pro Arte is the Mozart G minor quintet. It is music of a wonderfully valid, eloquent nature, with the five instruments singing together or singly with the utmost freedom and control. The recording is especially valuable in showing modern hi-fi audiences how great some of the earlier players really were.

CAPITOL

Nathan Milstein, in "Milstein Masterpieces" (P-8528) plays some of the old favorite type of violin pieces on his new and beautiful disc. Walter Susskind conducts the Concert Arts Orchestra. Included are some wonderful works: Mozart's Adagio in E Major and Condo in C; Beethoven's Romance in F; Wieniawski's "Legend," beloved of all pupils; Novacek's "Perpetuum mobile;" "Lullaby" from Stravinsky's "Firebird" and the magnificent Saint-Saens "Introduction and Rondo Capriccioso"—performed with a flourish to complete an absorbing and thoroughly deligtful contact with the splendid virtuoso.

COLUMBIA

Oistrakh and the Sibelius with Ormandy too, is the prize package put forth by Columbia (ML-5492). The performance was recorded during Oistrakh's visit a year ago. The whole thing is treated symphonically, with the Philadelphia Orchestra playing the touching, grandiose score with infinite skill and the violin of the soloist singing along like a bard of ancient times. The disc, nobly recorded, includes a touching performance of Sibelius" "The

On Groove and Tape . . .

Swan of Tuonela" with the English horn solo charmingly played by Louis Rosenblatt.

COMPOSERS RECORDINGS, INC.

An adventurous essay into chamber music by the young American composer, Billy Jim Layton has been recorded with great courage by the Claremont String Quartet. The Layton work, product of length study in Rome, is an astonishing work—his creativity is unquestionable. The two-movement quartet has a most complex form—little is easy on the ears but it does have a high intellectual content. The obverse side of the record contains a piano sonata by Robert Moevs, young American. This too is in the most modern idiom chiefly the neo-classic. Joseph Bloch's performance is equal in full to the demands made by this noteworthy composition. The Claremont Quartet performs the Layton work, so diverse and so difficult, with devotion and technical skill.

CONCERT DISC

An outstanding example of this company's acoustical skill is discernible in a recording (M-1214) of Beethoven's rarely-heard Septet for Strings and Winds opus 20. This remarkable production of the composer's early period is a continuously absorbing combination of string and wind techniques, performed superbly by three members of the Fine Art Quartet, plus three from the New York Woodwind Quintet, plus Harold Siegel, double-bass. The results are tonally ravishing with excellent balance between the parts and always a sense of the muscular melody that is Beethoven's mark.

DEUTCHE GRAMMOPHON GESSELLSCHAFT

One of the most compelling and yet relatively obscure modern opera scores has been recorded with great effect by Deutche Grammophon Gesellschaft (LPM-18565). It is Bela Bartok's one-act opera "Bluebeard's," an early Bartok composition; a neo-romantic piece particularly well written for baritone voice. Fischer-Dieskau is most appealing and effective in this remarkable piece. The orchestra, directed by Ferenc Fricsay is that of Berlin's Radio Symphony. A masterpiece worth study, with amazing orchestral effects.

EVEREST

One of today's most impressive violin talents, Tossy Spivakovsky, performs the Sibelius Violin Concerto in D minor —a thorny and not too violinistic a concerto yet speaking in a singularly appealing tongue under Spivakovsky's powerful fingers. The recording, marvel of technical brilliance, also contains a piece played by the orchestra which accompanies Spivakovsky — The London Symphony and Tauno Hannikainen. This work is Sibelius' "Tapiola,"

The Lively Ancients

News Of The Viols, Recorders, Harpsichords

STRING CLASS OF THE FUTURE

RUTH L. ZIMMERMAN

NOTE: The situation described below is purely hypothetical and represents what might be termed a "flight of fancy" on the part of the author. Whether such experimental teaching would produce desirable results is a moot question. It is the hope of the progenitor of this idea to arouse some discussion, pro and con, and this column will gladly publish letters containing opinions on the subject. So fire away!!

TIME: The future.

PLACE: The usual classroom.

CAST OF CHARACTERS: Eight eager young string players and their teacher.

SITUATION: The young string players enter the room carrying instruments in cases. They open cases and carry their instruments to their assigned chairs, seat themselves and prepare to play. But wait! What is this? The instruments have six strings instead of four, the fingerboards have pieces of nylon thread wrapped around them at intervals, the bow has a reverse arch to it and worst of all, everyone is holding the instrument between his knees!

Are these players from Mars? No, they are a class in viol playing. But the way they play is not vile (pun!!!). Let's stay around and see.

Enter the instructor, carrying a larger instrument looking, except in size, like a twin to the smaller ones. He takes his place after helping each child to tune his instrument and instructs them to play a scale. What clear resonant tone they make—and they're only beginners (this is their eighth lesson). Notice how well in tune they play; their fingers stop the string right behind the nylon fret. The fret, if calibrated correctly to the string length, will assure them of good intonation. Because the strings are a fourth and, in one case, a third apart, these youngsters do not have to use their fourth finger. The bow is held in a very relaxed position in the right hand with the palm up. Tone is produced by drawing the bow across the strings at right angles to the string, as with the modern string family, but with a minimum of pressure, for the strings vibrate freely.

Shall we listen some more? Scale practice is finished and now our young neophytes are playing some chordal progressions in four parts. We look more closely and see that the two largest boys and one girl are playing a viol pitched in intermediate range (we know now it was a tenor viol). The others are playing smaller ones (trebles). We note none of the sighing and fidgeting sometimes, but not always present in beginning string classes. The purity of tone fascinates children. Now they're individually playing a little Elizabethan dance tune. This was their practice assignment. "Good," exclaims the instructor, "next week I'll invite the recorder group to join you and try 'Parson's Farewell' with you." All too soon the period is over and the children leave.

We linger to talk to the teacher. We've enjoyed what we've seen and heard, we're a little awestruck, but being practical, we keep wondering "Would it work for me?" As if reading our thoughts, our friend says "I bet you're wondering how this ties in with a modern string program. Well, this has *made* my string program. You see fifth and sixth grade pupils receive only instruction on viols. The school owns twelve and since one class meets every morning a half hour before school and the other meets every day for a half hour at noon, and I'll soon start a third after school, we don't worry about home practice. Now after one year on the viol, each child may choose the modern string instrument he wishes to learn and go on from there. The lure of the orchestra makes the modern instruments appeal to them, although several are going to buy their own viols so they may continue to play. My colleague has the recorder group as I do the viol group and some of the children want to form little mixed consorts. The high school choir director tells me she would like to use some of them to accompany some madrigals for her spring concert. And the classroom music teachers use the more advanced ones every chance they get."

We interrupt his words to ask some questions. "Did the school board buy these viols? Aren't they quite expensive?" His reply was not what we expected. Smiling, he said, "I guess it helps to have a brother-in-law work for a manufacturer of stringed instruments! He persuaded them to make a set of dies for treble and tenor viols, and these are the first instruments they've turned out. They're no more expensive than a good school violin or viola outfit. Next question—"

The basic issue that's been bothering us is blurted out, "But what about the difference in fingering and string pitch? I notice you use cello fingering on both treble and tenor." "Yes," he replies

cky break for cellists. But I believe using the correct fingering on any trument. As for violinists and viol-, they find viol fingering uncomfort-e when playing a stringed instrument the shoulder. The difference is no re difficult than between trumpet and nch horn or clarinet and saxophone. d kids—well, you know how they learn foreign languages these days."

One last question before we thanked host. "Is this method of starting ngs really better than starting violin yers on violins?" Since he saw us ting on our coats as we asked, he lied, "It would take me an hour to you why I think it is far better—, briefly, intonation problems are nimized by the frets, beauty of tone, ich is achieved very soon on the ls, teaches discriminating listening l creates a positive aesthetic experi-e, the relaxed bow-grip (it isn't real-a grip) and the light stroke on the ngs paves the way for good bowing the modern stringed instruments. ng the minimum of pressure (and v string teachers enjoy that!). Be-es, a whole new era of music and sic history is introduced to our pu-s. You'd be surprised how interested l enthusiastic the community has be-ne. Why we had standing room only our string program last May!"

Fearing that we could not stem his rent of words if we asked any more estions, we thanked him profusely l left the school.

Mulling over the experience later, l recalling one clumsy attempt to ent a pre-string instrument to com-e with the pre-band instruments, we ndered if perhaps the viols might be pre-modern string instruments of future.

uite 16 To Be emiered At Oberlin

Two numbers especially written for Festival Orchestra will be included the fifth annual College-Community ing Festival to be held at Oberlin, io, February 11.

The composition to be premiered this r is *Suite 16 for String Orchestra,* tten last summer by Professor Clif-l Cook of the Oberlin Conservatory, is the Festival Orchestra conduc-The four movements of the Suite Tuning Prelude, Pickin' on the Pen-nic, Very Free Fugue (on a ribald me) for Three Vices, and Variations "Cabbage."

"So much of our repertoire has been on the ponderous side that I decided to add a lighter touch," Professor Cook said. "The Suite should be fun to play and to hear," he added.

Oberlin string players of all ages and levels of advancement are invited to play in the orchestra, and parts for violin, viola, cello and double bass are written to range in difficulty from medium to easy. There is even an open string violin part in both numbers.

Also chosen for the Festival Orchestra is *Concertino Piccolo* by Paul Steg, formerly Assistant Director of the Conservatory. This work, which was premiered at the Oberlin Festival in 1957, has since been published and widely performed elsewhere.

Address material for the Lively Ancients Column to:
Ruth L. Zimmerman,
546 East End Avenue,
Pittsburgh 21, Pa.

Baker Gignilliat Jones Lucktenberg Mills

South Carolina ASTA Executive Board

Through the efforts of George Lucktenberg of Converse College the South Carolina chapter of the American String Teachers Association was organized last November 12. A constitution and set of by-laws were adopted, officers elected and projects were discussed at the organization meeting.

The officers are: Mrs. Peggy Gignilliat, Spartanburg, S. C., President; Mrs. Jerrie Lucktenberg, Converse College, Spartanburg, Vice President; Donn Mills, Charleston, S. C., Secretary; and Emmett Gore, Winthrop College, Rock Hill, S. C., Treasurer. Edwin F. Jones, University of South Carolina, Columbia, S. C., was designated as director for the northwest South Carolina and Miss Rita May Baker of Greenville is a director representing central South Carolina.

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SUBURBAN MUSIC — MARLIN BRINSER
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Picture of participants and faculty of the Gettysburg String Conference, Gettysburg College, summer of 1960, jointly sponsored by the Presser Foundation Gettysburg College and the American String Teachers Association.

Gettysburg Conference Youth Have Christmas Reunion

Young string players from the Gettysburg Youth String Orchestra gathered at the homes of Dave Burchuk and Dr. and Mrs. Marsh of Beltsville, Maryland, for a Christmas "reunion" of their Gettysburg String Conference experiences. The "reunion" lasted three days with one day lasting until 4:30 a. m., Mrs. P. B. Marsh reported. The players were well supplied with music from the collection of Dave Burchuk. Those participating were Walter Sapolsky, Leonard Carpenter, Carol Rockwell, Larry Marsh, Susan Marsh, Peggy Hall and Carol Burchuk. The adults who "also fiddled" were Dave Burchuk, Mrs. P. B. Marsh and Dr. P. B. Marsh.

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Reviewed by P. Farrell